

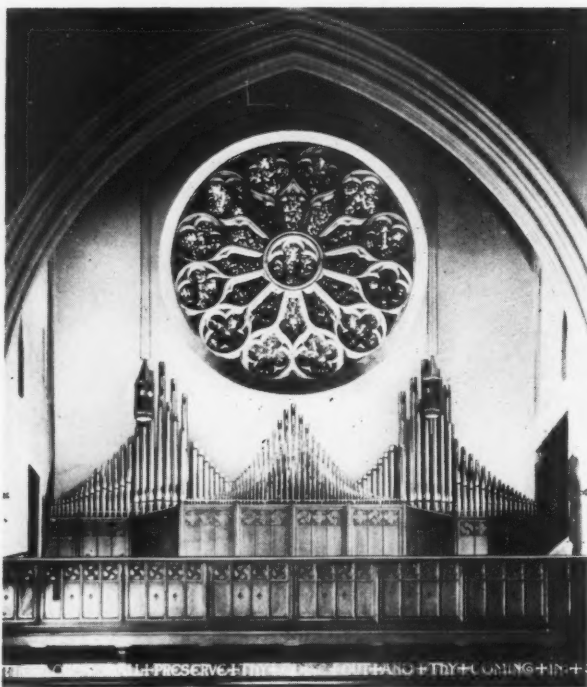
THE AMERICAN ORGANIST

SEPTEMBER 1957

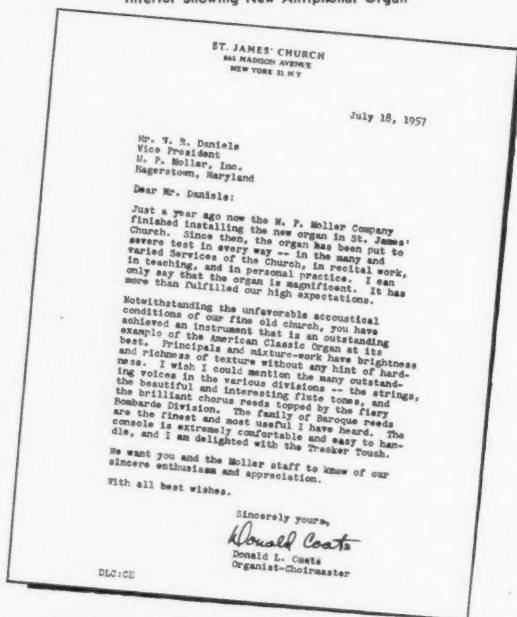
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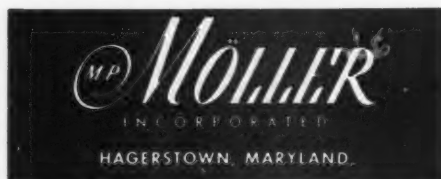
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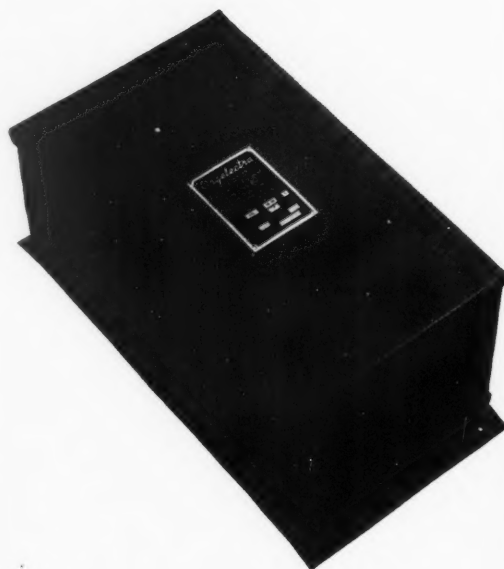


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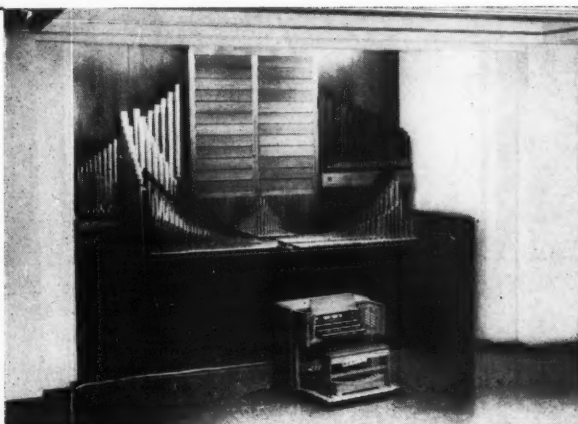
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Our Fortieth Anniversary Year

Vol. 40

September 1957

No. 9

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The American Organist



INTERNATIONAL CONGRESS OF ORGANISTS

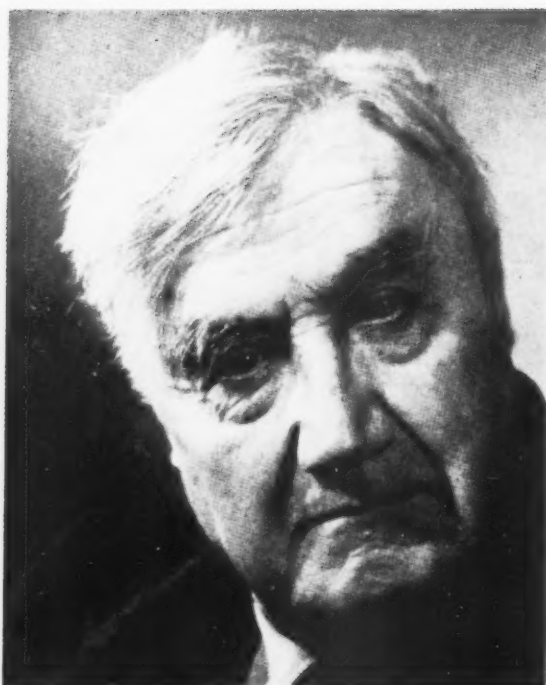
LONDON

JULY 27 - AUGUST 2

1957

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RALPH VAUGHAN WILLIAMS
Photo: Dudley Styles, Dorking
President of the I C O

Conventionitis

London Edition

Perhaps you will recall the editor's retrospective comments on the AGO convention in New York, in TAO, August, 1956. I had hopes that the International Congress of Organists agenda would not be quite so frenetic, but all this was dashed for this poor soul, who, along with staff writers Gilman Chase, Jack Fischer and Franz Herrenschild (so far as I know the only Continental European present), found that even in London the schedule left few breathing spots.

To complicate the situation were other factors for many Americans: a strange city in a strange land, spread out over seemingly hundreds of miles—a strange money which to the neophyte is completely baffling. Softening these blows was the kindness, courtesy and helpfulness of Congress officials, hotel personnel, cabbies, bobbies, and "the man on the street." They all assisted whenever asked.

No doubt there are some bright enough to learn quickly how to get about on buses and in subways (the tube, to you) but I am not one of them. Luckily, taxis are amazingly cheap—all I had to do was find one, reach my destination, then hold out a hand full of English coins and ask the cabbie to take his fare plus something for himself. I was not gypped once.

But back to the Congress agenda, for which there was a total registration of well over 800 persons. Once again, there was too much planned and programs were much too long in many instances. This was true both of recitals and concerts. If a recitalist cannot "display his wares" in an hour, he should re-evaluate himself. Practically nothing but tired posteriors and

aching ears is ever gained with programs lasting longer than this. I could perhaps except a symphony concert, with chorus added, but when organ solos are added to all this, the limit has been over-reached.

Convention planners—anywhere—simply must realize that many registrants have saturation points, in listening. Lots of those in attendance are in the city for the first time. If the environs have anything to recommend them scenically, historically or otherwise, for heaven's sake give the gals and guys a chance to explore—and without offering a "tour" which includes a fast curve of an event of some kind in the bargain.

No matter what the city, women like to shop (so do some men, me included). Let there be time for this. Furthermore, might I ask how many people really relish bolting food in order to allow time to get to the next scheduled event?

I've attended quite a number of conventions and one result of this frantic mishmash is often that many of us simply turn our backs on some events in order to catch our breath, shop a bit, sight-see on our own, get off in a corner and chat with friends we've not seen for a year or so—even have at least one large time in extracurricular activity.

Houstonians have informed me that the AGO convention in that city in the summer of 1958 will have a sane schedule—I can only hope they keep their word. The silly idea that each convention must in some way outdo all others gone before long since reached a saturation point and serious consideration must be given to registrants.

In reporting the ICO to you, TAO has restricted itself to musical performances only. Sir William McKie, chairman of the national executive committee, informed TAO some time ago that congress lectures would be printed in pamphlet form at a later date. Since the editor takes a rather dim view of the business of reporting lectures in any event, the talks of David McK. Williams, George Little, Leo Sowerby, Leslie Spelman, Charles Peaker and others are omitted from this congress coverage. TAO will inform its readers of the availability of the lectures pamphlet.

The events reported in columns below come in the order in which they occurred in the congress, insofar as the TAO staff was able, with one exception. A full report in article form on the programs provided by Lady Susi Jeans will be made by staff writer Melville Smith in a later issue. The reviews below are the honest opinions of TAO reporters, with no strings attached.

As I look back on the ICO, I feel I was enriched in numerous ways. I made so many new friends, saw many of the glories (and the battle scars) of London, heard music which gave me all manner of reactions—good, bad and indifferent. I shall look forward to returning to this great city when I may visit at a more leisurely pace.

Although it may be unfair to state that this congress was "international" (after all it gathered together organists from England, Canada and the U. S. only), I do hope that when a future congress is planned the design may include **an actual international character**. And this despite the obvious language barriers and so much else inherent in so complicated a project.

My hat is off to the ICO committees responsible. Theirs was a ground-breaking, almost superhuman task. They did their job nobly and well, even if the result was now and then too much for those in attendance to cope with. An international exchange of ideas and talent is to be fostered—but do let us temper over-activity with mercy.

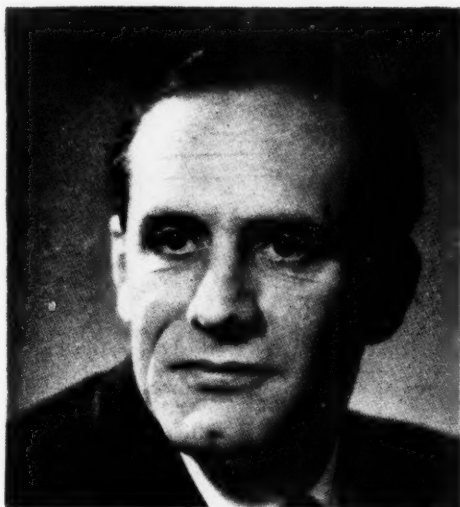
The Editor

WESTMINSTER ABBEY

FRANCIS JACKSON, Organist and Master of the Choristers, York Minster, July 27.

Toccata
Voluntary in C minor
Voluntary in E
Toccata in C
Aria
Prelude on "Urbs Hierusalem beata"

Leo Sowerby
Greene-Campbell
Samuel Wesley
Gordon Phillips
Flor Peeters
Healey Willan



FRANCIS JACKSON
Photo: Will Acton, York

How fitting that the opening event of the ICO should have taken place in Westminster Abbey, that hallowed combination museum, church, and mausoleum! The "loftiest nave in England" would ring with beautiful sounds which, while familiar to some who know the Abbey well, were to bring unexpected joy to many not so acquainted with the church and its traditions. To be sure, there is hardly an occidental person alive to whom the title Westminster Abbey is not a household word, so the huge assembly of musicians was eagerly awaiting every note of the music.

Francis Jackson's selections all fitted together with extremely good contrast in mood, style and dynamics. Dr. Jackson played them flawlessly with equally good care in registration and general manner. I could not say that any one piece was played better than the others, for all were done in such good taste that one forgot to make the usual comparisons. The Toccatas were brilliant, the Voluntaries dignified, the Aria was unpretentious and quiet, while the Willan was massive and appropriately nearest the service.

I was somewhat puzzled at the programming for, while excellently balanced as I have stated, it was vaguely curious—that is, if the recital was to represent composers of England, Canada and the U.S., why was the Peeters included? Or conversely, if the program was constructed merely for the sake of balance and contrast, the Wesley piece was just a bit trite for the occasion. But this is the smallest point on which to dwell, and the organist of York Minster should be congratulated for a most fitting beginning to Evensong, which followed immediately.

OPENING SERVICE OF THE CONGRESS

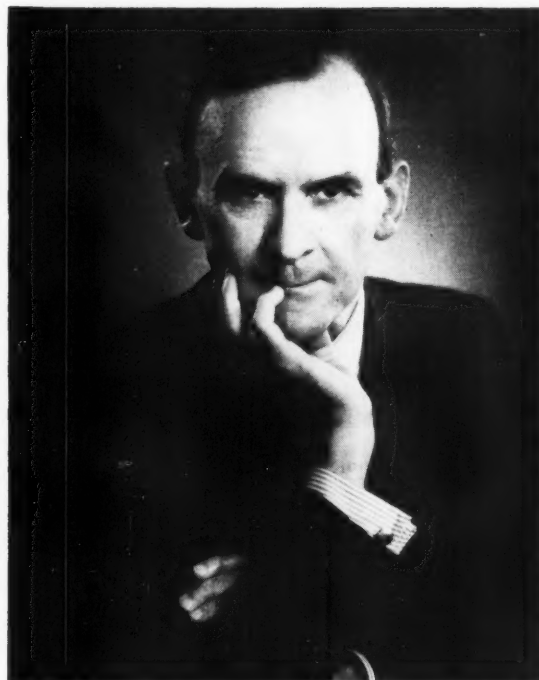
EVENSONG, music directed by Sir William McKie, organist and master of the choristers; Osborne Peasgood, sub-organist; the Abbey choir.

Magnificat and Nunc dimittis "for the Collegiate Church of S. Peter in Westminster"

Herbert Howells

I was glad
Prelude and Fugue in C minor

Leo Sowerby
J. S. Bach



SIR WILLIAM MC KIE
Photo: Nakash, London

One of the most interesting things about the Anglican service of Evensong is that it can be treated in the barest manner of quiet devotion or in the grandest style for a festival. The sub-organist began a voluntary which introduced itself simply enough and swelled to magnificent proportions as the procession made its way through the great arch of the roodscreen. (Organists—take note on how to improvise an effective prelude!) First entered several representatives of the honored organizations co-sponsoring the Congress—the American Guild of Organists, the Canadian College of Organists, the Royal College of Organists, and the Incorporated Association of Organists. Next came the members of the Brotherhood of St. Edward (the Confessor), three of whom were crucifer and taperers. These were followed by the Canon Precentor; next, the choir; then the minor Canons of the Abbey, preceded by a vergers; next, the Canons of the Abbey, preceded by a vergers; and lastly, the Dean of the Abbey, preceded by a vergers.

With everyone in place and with the processional cross in its standard beside the Altar, the Dean gave a heartwarming welcome which I quote for its eloquent simplicity.

"In the name of the Dean and Chapter of the Abbey, I extend a warm welcome to the International Congress of Organists, who have done us the honor of being present this afternoon. Never in the history of the Abbey has so large a gathering of organists been assembled. I recall the names of Purcell, Blow, Arnold, and Croft, and like to think that they know the high standard of English church music which they established is, I hope, being not unworthily maintained in this place where they themselves served as organists in days gone by."

If anyone is not completely familiar with Evensong, as found in the Book of Common Prayer, I shall follow it in exact order. The Precentor began the Preces, with responses sung to the Tallis Festival

setting. Two psalms were sung, being chanted antiphonally between the two sides of the choir, known for ages as Decani and Cantoris. The effect of this was perfectly enchanting, there being a slight contrast between the two matched choirs, depending upon where one was located in the congregation; the verses were also contrasted by different dynamic changes and colors in registration.

The First Lesson was read by the Sub-Dean, Canon Marriott, and the Second Lesson was read by the Dean, Alan Campbell Don. After these lessons, respectively, were sung the canticles listed above, which were composed especially for the Abbey, and sung for the first time on this occasion. They are quite typical of Dr. Howells' introspective and somehow mystical style, and they well remind one of his newer set of Psalm Preludes for the organ.

The choir and organ performed magnificently these canticles and the music carried great devotional power which quite transcended their enormous difficulty. The Apostles' Creed next was monotoned, with background extemporization on the organ. This was followed by the Suffrages, sung responsively by Precentor and Choir, the responses again to Tallis. This introduced the three Collects, each answered with a four-part Amen.

There followed a splendid anthem by Dr. Sowerby, "I was glad when they said unto me," which is lyrical and basically a contrapuntal piece, not severely modern harmonically, and devotional throughout. While it bears the mark of Sowerby's remarkable pedagogy in contrapuntal techniques, it contains many lush moments of homophony. The remaining Collects and Grace were recited as is customary. Next was sung a hymn, "Bright the vision."

A procession then took place which masterfully combined both regal pomp and sincere devotion. It was indeed so impressive, I shall describe it in some detail, although in order for those unfamiliar with the Abbey to picture this, I must first describe that the building is divided in the traditional monastic manner. The entire Apse, east of the Crossing, contains only the High Altar, its Sanctuary and the Presbytery; the choir stalls occupy the first three bays of the nave west of the Crossing, while the roodscreen is the depth of the entire fourth bay. Atop this screen is the organ console (where also in later programs the orchestra was placed), while the organ chambers are divided into cases at either end (or side) of the screen.

The photo on this issue's cover shows one of the screens as it looked many years ago. As seen today it is as it was remodeled for the 1946 coronation of King George VI. The cases are to be returned to their earlier glory in the very near future.

The balance of the Nave is quite separate from this "monastic" center, and contains another Altar, called the Altar of the Holy Cross.

To enrich the procession, the Dean and Canons had changed from their choir habits to magnificent copes. It is interesting that the Dean's cope was supplied for the coronation of George V, while the Canons' copes were supplied for the coronation of Edward VII. The men of the Brotherhood of St. Edward, carried several banners, including those of St. Edward, St. George, Our Lady, St. Oswald and St. Martin.

Most everyone had a good view of this procession for Congressites were seated in the north and south transepts. As the procession went forth, the hymn was sung with extended interludes between stanzas, and the music became more magnificent as the choir proceeded via the north aisle into the nave; indeed the congregation ceased to sing, the more to listen to

those stanzas being heralded from the west end of the Abbey, from which the music absolutely floated like a banner.

Arriving eastward at the Altar of the Holy Cross, we could hear a Station being made, Precentor and Choir monotoning Verse and Amen in monastic style, with no organ. After this, the procession entered the Choir again to the fine hymn "City of God," and upon arriving there monotoned a second Station in the same monastic manner. After the Blessing and four-part Amen, the procession arranged itself for exit, with organization officers leading as at the very beginning of the service. There was the sound of the Abbey bells outside which died away as the sub-organist played the postludial voluntary.

This entire service was such a model of its type, there are many congratulations due Sir William and the Abbey choir, to the sub-organist, to the Canon Precentor, to the Canon in charge of ceremonial, and to the Dean of the Abbey. No one present could ever forget that which he had heard and seen.

J.F.

As one analyzes the music as well as the performance, I should like to comment upon the liturgical style of the service in Westminster Abbey. While I have described the fine performance of it, it is one of those media for worship quite often misunderstood by some. What we heard on the afternoon of July 27 was a tribute to the English Cathedral Choir School system and is indisputably appropriate to such an occasion. It is incredible, however, that much of the group we call church musicians accept this as a norm of worship without considering its derivation or its occasional purpose.

Deriving from the Canonical Hours of medieval times, the Book of Common Prayer produced the daily Offices of Matins and Evensong, as simpler and condensed services. Being in English and encouraging simple monotone, the aim of the Prayer Book's author surely was to encourage understanding and participation by all those present. The monasteries and abbies were coincidentally dissolved, yet the Offices still were required to be sung or said daily.

The English phenomenon of the Cathedral Choir has to this day maintained the practice of singing the daily Offices and quite logically has replaced the monastic monotone and simple plainsong with the elaborated music more interesting to accomplished choirs. These replacements, of course, run the entire gamut from Tudor to modern composers, and much great music is the result.

Do we not lose sight of the fact, however, that along with this phenomenon of the Cathedral Choir the desired congregational participation has been lost? When the Cathedral Choirs sing daily Offices, seldom is there present any congregation to consider; thus the hymns are pitched high for the sake of the boy trebles, likewise the chanted psalms: the responses are done in four parts (even though the tenor has the melody in "faux-bourdon"), and all canticles are done as anthems for the sake of choir interest.

When the same Offices are done in the presence of congregations (and here I refer particularly to American parish churches), can we not conceive of a new norm which takes account of the poor souls? Cannot the simpler monotone become the norm for responses, with hymns pitched reasonably, canticles sung to chants (either Gregorian or Anglican), with less organ frou-frou to overdress things? I suggest that we allot the Cathedral Daily Service its special effort, the festival occasions their particular honor, and renew our quest for congregational participation which is the ultimate goal of the liturgy and its fullest aim.

J. F.

CONCERT OF MUSIC FROM "MUSICA BRITANNICA"

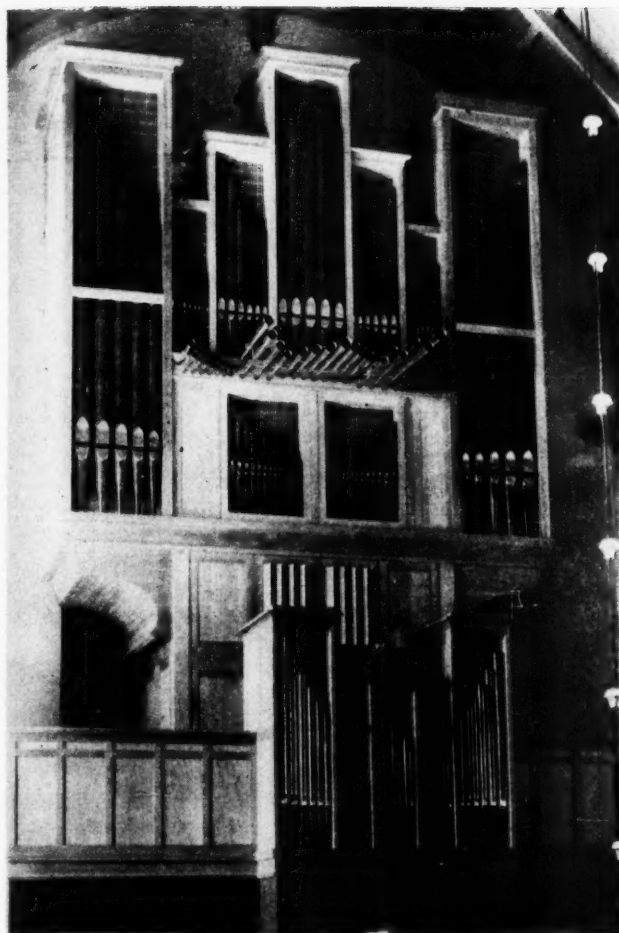
GOLDEN AGE SINGERS (Margaret Field-Hyde, director, Alfred Hepworth, Andrew Pearman, and James Atkins); THE BRITANNICA ENSEMBLE (Granville Jones and Carl Pini, violins; Desmond Dupré, bass viol and lute; Thurston Dart, organ and harpsichord); GEORGE MALCOLM, harpsichord soloist. Victoria and Albert Museum, July 27.

Part Songs

Come again, sweet love doth now invite
Sweet, stay awhile
Awake, sweet love
Come heavy sleep
Can she excuse my wrongs?
What if I never speed?

Golden Age Singers

John Dowland



Marcussen Organ, Sibbo, Finland, 1954.

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announces the forthcoming publication of

THE ORGAN IN CHURCH DESIGN

By JOSEPH E. BLANTON, ARCHITECT

As this book is directed to the architectural profession, many organists will find Part I elementary; nevertheless, it should be of interest to organists for it contains the largest collection of organ illustrations ever published. Dispositions of 60 organs completed in the period from 1949 to 1956 are given in Appendix A. Organs dating from c.1390 to 1957 are illustrated.

BOOK SPECIFICATIONS. Page size: 9" x 12" (same as TAO). Total number of pages (including preliminaries and

blank pages): 512. 549 illustrations. Printed on high quality 100-lb. paper. High quality binding.

Ready for distribution on or about November 1, 1957. Price: \$20 per copy, postpaid. To be sure of a copy in the first binding, order now and be billed when books are ready for shipment. Money back guarantee on all copies returned within 10 days in clean and otherwise undamaged condition. Available only from VENTURE PRESS, Albany, Texas.

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La shy myze	Anon.
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The Lady Folliott's Galliard	Thomas Tomkins
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Pavan	John Dowland
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Deo Gracias, Anglia	
Part Songs	
Weep you no more, sad fountains	John Dowland
Shall I sue?	
Me, me, and none but me	
Fine knacks for ladies	
Golden Age Singers, Desmond Dupré, lute	

The collection of the **Musica Britannica** is so justly famous and important an undertaking—and, might I add, prodigious—that descriptive comment here would be out of place.

The presentation of this early English music was made with stylistic integrity which was at the same time gracious and lovely to hear. The Golden Age Singers are an expertly trained quartet and the musicianly guiding hand of Margaret Field-Hyde, although never visibly in evidence of course, was nonetheless communicated.

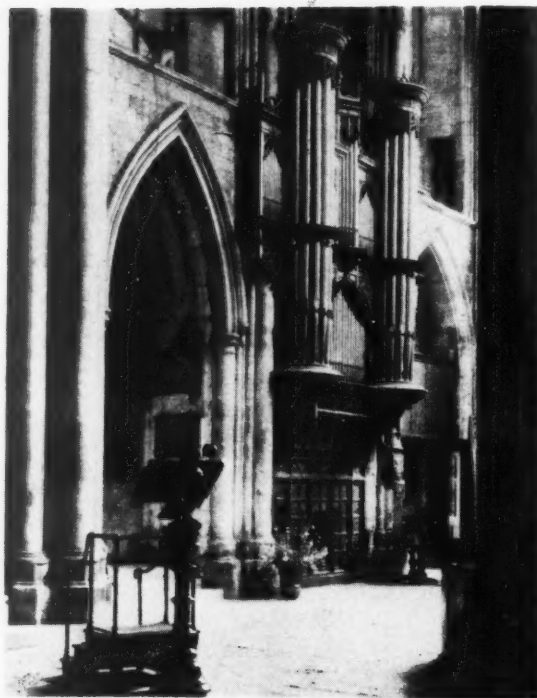
George Malcom is a harpsichordist who makes intelligent and varied use of this charming instrument. His group of solos was indeed a pleasure. The Britannica Ensemble in its first group presented music which, though less than best known to many Americans present, was both refreshing and delightful.

The Interval gave to those willing to queue up in long lines an opportunity for refreshments, to others the pleasure of viewing the beauty-in-display in this elegant and extensive museum, which is but one of many such in and around London.

It would be redundant to comment further upon the groups of the Golden Age Singers and Britannica Ensemble following the intermission. Thurston Dart's organ solos, played without interruption, were a pleasure to hear, on this Dutch chamber organ (c.1780), which Mr. Dart owns and which was restored by the noted English organ builder, Noel Mander.

As an overall commentary, I would say that the English also can present programs which are far too long. I realize the difficulty of presenting comprehensiveness in a relatively short space of time, but I must admit that so long a performance inevitably means the departure of many in attendance, as did this one, therefore a certain musical incompleteness (from the program planner's viewpoint at least) was unavoidable. The evening as a whole was most rewarding even though this reporter's ears were not yet wholly adjusted to the sound of the counter tenor in choral sound. However, this sound is to me wholly appropriate to the music sung.

The acoustic of the hall was gracious to all music performed. R.B.



SOUTHWARK CATHEDRAL, Matins and Holy Communion. Harold Dexter, director of music. July 28.

MATINS

Short Service	Richard Farrant
CHORAL EUCHARIST	
Communion Service in G	Francis Jackson
Ave verum Corpus	Byrd
Toccata and Fugue in F Major	Bach

As a counterpart to the liturgical movement now prevalent in the Roman Catholic Church, there is an equally strong movement of the same type to be found in the Anglican Church. It is commonly known as the Tractarian Movement, or at least what is now the outgrowth of that, and has consistently stressed the fact that the very word "liturgy" means **corporate worship**.

It does not depose the choir, or even demote it to a subsidiary place, as some would accuse. It merely reasserts those prerogatives of the congregation in worship which were taken away from it, in turn, first by the Romans and then by the Anglicans. Medieval worship (unwittingly at first and consciously later) actually excluded the congregation by degrees until the revolt of the Reformation was inevitable. Though every one of the Reformers stressed a complete return of corporate worship, almost every one of the Reformed Churches, including England's, was unsuccessful in realistically carrying out their ideas.

Probably only the Church of Sweden is the exception to the Protestant failure to achieve Holy Communion as the central service, for example, and all the others have customarily resorted to some substitute such as Matins, Ante-Communion, Morning Prayer, or a dozen different variations. Furthermore, particularly these substitutes achieved a **remarkable lack** of participation by the congregation, redeemable perhaps only in the hymns, Lord's Prayer, and the Creed.

What is known as the English Cathedral Choir system is remarkable for having done just this complete elimination, for in their services the congregation joins in as little as possible; it is an innocent

fault, if there be such, for the main obstruction to participation is the fear of disturbing what is being done so beautifully by the choir. I am aware that there are many who would castigate me for saying these things—claiming, perhaps, that the congregation can worship just as well silently (a fact which was defended with great force by the medievalists), but I justify the accusation by pointing to the tremendous apathy to the Church of England, particularly in England.

Churchgoing in England broke down with the enforcement of the first Prayer Book, and the persecutions of the Tudor Period did not, to say the least, help any. Cromwell's mighty fist nearly did it under for good, and only Victorian England went to church again. Victorianism broke down in church, as in almost everything else, and now the problem is to make church worship so meaningful as to bring back the ninety-and-nine.

Southwark Cathedral, I believe, has the answer for Protestantism. It is not "High Church," heaven forbid, but it is Catholic! Eucharistic vestments are worn, the Mass is the central Sunday service, and their balance between choir and congregation is remarkably attended to. Ceremonial is maintained always with the understanding of the people as the primary aim. The choir is not supported by the typical Cathedral Choir School, but rather is kept going by surprisingly low funds and about four weekly rehearsals.

Matins is always sung on Sundays in England, even if it precedes Holy Communion, for it is a daily service and as such was required of all Cathedrals at the time of the Reformation. The Sunday I was there Matins was done very devotionally and the dialogue portions were in a simple style to encourage participation; true enough, the responses were sung to the Byrd setting, rather than in unison, but with the setting of Byrd (like that of Tallis) the congregational melody is in the tenor, and there was no attempt to "pretty them up." The Canticles were by Farrant, again not sung by the congregation, but somehow achieving a less concertized effect than some of those anthem settings by our Victorian forefathers. The Creed and Lord's Prayer were chanted in unison, monastic style, with no accompanying fanciness from the organ. A simple procession led the choir in and out of the Chancel, and the organ accompanied this quietly.

Holy Communion, starting some ten minutes later, was introduced by another quiet procession, the organ growing to magnificent volume, then softening as everyone was in place. The Introit psalm was sung to an Anglican Chant, and the Gradual was replaced by a congregational hymn (a practice first introduced in medieval times, producing what we know as Sequence Hymns). The Ordinary of the Mass was sung to a magnificent new setting by Dr. Francis Jackson, organist of York Minster; Kyrie was sung to the Greek text, but no other change was made from the Prayer Book except to add Benedictus qui venit and, of course, the customary Agnus Dei; Credo was sung by both choir and congregation (sung, incidentally to the same plainsong as that used in Westminster Cathedral next day).

An exceptionally interesting thing was that choir and clergy proceeded to seats in the Nave for the sermon, sitting in chairs especially placed for them; this is something which may well be done where choristers (and this includes more than small choirboys) have difficulty concentrating on the sermon when they are behind the preacher in a chancel. Another hymn was sung by all during the Offertory, and Byrd's motet was sung, with great beauty, during the Communion.

I must commend the Dean of the Cathedral for the fine liturgical attainments in Southwark Cathedral, the Precentor for his excellent intonations

at Matins, the Rev. Canon Roy McKay for his splendid sermon, and the organist for one of the best choirs I have heard anywhere. Their singing of the Jackson Mass was superb and exciting, while the Byrd was masterfully done, not to mention the Farrant canticles. To achieve the high caliber of singing with boys not trained in the traditional choir school shows a mastery of the job, true understanding of styles, and fine leadership. The organ was not the least of the accomplishments in these services. A high, religious experience, not soon to be forgotten.

J.F.

The ICO program book listed Sunday morning services, in addition to Southwark Cathedral, in St. Columba's, Church of Scotland; The Methodist Church, Westminster Central Hall; and Temple Church.

ROYAL NAVAL ACADEMY AND CHAPEL, GREENWICH
PROF. CHRISTOPHER C. LLOYD and W. JOHN DYER, lecturers;
THE PLACENTIA SINGERS, Basil Brown, director; BARRY ROSE, organist. July 28.

I find it a bit difficult to comment on the trip by launch down the river Thames. True, there are many buildings of interest ranging from the Royal Festival Hall back over several centuries, most of which were described to us as we proceeded on the inky waters to our destination. However, if one wishes the best view of the Royal Naval Academy, it must be seen from the water for a breath-taking panoramic effect of its dignified grandeur and scope.

The Chapel of the College, by Christopher Wren, is an exquisite mid 18th century building which has been kept in perfect condition. The Samuel Green Organ stoplist will be found elsewhere in this issue. It was the consensus of most of those with whom I talked that the two speakers were almost impossible to understand, which was regrettable, for the talk on the organ, with most able demonstrations of its resources by Barry Rose, should have been of much interest to those in attendance.

As I understand it, the Chapel was once part of the Palace of Placentia—hence the name of the Placentia Singers, two women and six men. Their singing was lovely to hear, and offered to those of us from the U.S. a further study of the adult alto, or counter tenor, male voice. As in the Musica Britannica program, and in the Westminster Abbey and Southwark Cathedral choirs, this particular sound grows on one, for the quality of the counter tenor—by itself or with other voice parts—results in a wholly different choral color than do either women or boy altos. For early music especially, there is for me a distinct advantage in this color. There is something peculiarly homogenous which affects the contrapuntal lines of music and achieves a certain balance not to be otherwise gained, in most instances. Personally, I prefer boy sopranos to women sopranos for all this. Quite frankly, English women sopranos often remind me too much of the "nymphs and shepherds" school of singing which Anna Russell describes so succinctly.

R.B.

TEMPLE CHURCH

ROBERT BAKER, Fifth Avenue Presbyterian Church and Temple Emanu-El, New York. July 28.

The Baroque Period

Concerto I	G. F. Handel
Chaconne in E minor	Dietrich Buxtehude
Two Ritournelles	Jean Philip Rameau
	trans. by Sigfrid Karg-Elert

Musette	
Tambourin	
Prelude and Fugue in B minor	J. S. Bach

Contemporary American Composers	
Carnival Suite	Robert Crandell
Two Chorale-Preludes	Searle Wright

Greensleeves	
Brother James' Air	
Prelude "Behold the bush burned . . ."	Herman Berlinski

The Colors of the Organ	
Diapasons and Mixtures:	
Dialogue on the Mixtures	Jean Langlais
Flutes:	
Rondo for the Flute Stop	Rinck-Dickinson
Strings and Orchestral:	
Pastorale	Philip James
Trumpets:	
A Trumpet Minuet	Alfred Hollins
The Full Ensemble:	
Prelude and Fugue on B A C H	Franz Liszt



ROBERT BAKER
Photo: J. Abresch, New York

It was not my intent to report on this recital but the reporter assigned was unable to be present, and I was more than happy to substitute. The Harrison and Harrison organ in the Temple Church was a gift of Lord Glentanar and his family, and came from the music room of their home. As you know, this church was almost completely destroyed in World War II, is yet not completely rebuilt. I am confident that Britishers are grateful that there are generous people like Lord Glentanar. Incidentally, considering the size of this instrument, his Lordship most certainly must have had a very sizable music room, indeed.

The acoustic of the new Temple Church is not overly live, especially when it is jam-packed as it was the evening of Robert Baker's performance, so tonal decay is quite short. Baker played most of this program some months ago in Temple Emanu-El in New York, and TAO reported that performance. Because of this, I shall not be quite as full in coverage as I might otherwise, for what I wrote then, I would but state again, even though circumstances, and organ, were vastly different.

Musicianship of high order was present, as usual, when Robert Baker plays, although I suspect there were those who would have quarreled some with interpretations given Handel and Bach and Buxtehude—and Karg-Elertian lushnesses superimposed upon Rameau. But is it not the privilege of the sincere artist to interpret as he honestly thinks and feels music?

The group of American composers was for me the high point in the evening—and this is no chauvinism. I just happened to like the music and the way it was played. However, I will admit that for me the Berlinski does not wear as well as I had hoped after first hearing. I feel the composer takes too long to state his case. Searle Wright's two chorale preludes are both lovely, well written works which the performer presented

engagingly, and which more organists should learn and add to their own libraries.

I do feel this recital (which was like so many others too long, incidentally) would have been enriched had the artist scaled down in dynamics his playing of Handel, Buxtehude and Langlais, in particular. The organ is so very assertive and tonally massive that too many full organ climaxes palled before the end of the program. This organ is quite "in the room" and it is next to impossible to escape the ear-shattering power of the complete ensemble. Despite this too-much-too-often facet, I strongly suspect those in attendance who stem from other than the U. S. had some moments of surprise and amazement—and personally, I feel this is all for the best. Baker is a fine musician, and represents the U. S. organist who is not afraid to let his hair down, thank goodness.

R.B.

WESTMINSTER CATHEDRAL

Capitular High Mass, George Malcolm, organist and master of the music. July 29.

Mass for Four Voices
Diffusa est gratia

By: d
Bv: d

What a blessing of the modern age that one can worship as he sees fit, without fear of persecution by any government or agency of the Western World! In the reign of one great Queen of England, one would have risked death by attendance at a Protestant service. In the time of her successor, the tables were reversed to punish those for conducting or attending Mass according to the Roman rite.

Unfortunate Queen Mary acquired the title "Bloody Mary" for her execution of countless numbers while Queen Elizabeth I escaped such a nickname, even though her total executions were more. The first of these shocked the populace for such doings, while the latter—for her brilliance in these matters—was lauded by the world for "restoring order." Queen Mary's executions were unthinkable gory, while Queen Elizabeth's were equally horrible in their hangings, squashings, drawing and quarterings, disembowelings, gouging out of the eyes, and so on. Even good old Archbishop Cranmer himself had his share of executions to precede Bloody Mary's, the latter turning on the Archbishop to burn him at the stake later on.

In the name of religion and its essence, I hope that every member of the ICO counted it therefore a privilege that we should have gathered to hear Mass sung in Westminster Roman Catholic Cathedral. Under no threat of loss to limbs, parts, or life were we of that congregation, and it is a tribute, however vague, to modern society that no such persecutions of the Tudor period are now possible. Two great cathedrals, Westminster and St. Paul's, worship simultaneously in this great city of London with no more than the usual cantankerous objections tossed between, not to mention the even nearer proximity of Westminster Abbey, in some ways even more a stronghold of Anglican tradition than St. Paul's.

Westminster Cathedral represents the highest pulse of Roman Catholicism now flourishing in England. Its services attain both devotion and grandeur. It is one of the few non-monastic establishments in the world which recites daily the full cycle of Canonical Hours. At Mass, the participation is excellent, and the congregation sings the plainsong Credo antiphonally with the choir, a marvelous effect, really, in which the West Gallery Organ contrasts dramatically with that in the Apse, several hundred feet distant. The choir is maintained through a Choir School and, while singing music of the finest Roman tradition, does not usurp those prerogatives of the congregation which involve participation by it.



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Perhaps you've come to the final eight bars of Hon-egger's "Choral," and you wish to end the piece in a whisper. Start this final phrase on a very soft combination with the swell pedal wide open, then at the very end close the pedal slowly. The tone will completely fade away to nothing, a superb ending.

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At the Capitular Mass for the ICO, we heard both the four-part Mass by Byrd and an offertory motet by the same composer. The choir performed them quite well, though I felt they dallied with the music a bit too much for its period, and the boys' tone is of the reedy Italian type rather than the characteristically English, flute-like quality. The choir is not entirely well balanced, with some disturbing out-of-tuneness (particularly the fault of the tenors).

Their singing actually was heard best in the plainsong Propers and such, in which especially the boys attained some of the loveliest inflections I have heard. The boys do carry over this charm of inflection into their polyphonic singing, and in time I suspect that the whole choir will attain some pretty fine singing. In spite of any musical objections I might find with this choir, I must laud the sincerity of the effort which pervades the entire cathedral with a warmth and clarity which is unmistakable. J.F.

ST. SEPULCHRE'S CHURCH

C. H. TREVOR, Organist to the Honorable Society of Lincoln's Inn. July 29.

Three pieces founded on 15th century German songs

Sonatina in D minor

Fond d'orgue

Benedictus

Les cloches

Symphonie in B flat

Prelude (Op. 33, No. 1)

Sonatina

Choral

Fugue (Op. 36)

Chorale Fantasia on an old English tune

Dankpsalm (Op. 145, No. 2)

Conrad Paumann (1410—1473)

Christian Ritter (1640—1720)

Louis Marchand (1669—1732)

Couperin le Grand (1668—1733)

Nicholas le Bègue (1630—1702)

Fartein Valen (Norway)

Valdemar Söderholm (Sweden)

Honegger (France)

Sigthenhorst Meyer (Holland)

Parry

Max Reger



C. H. TREVOR

This was a highly interesting performance by a competent musician whose ingenuity and resourcefulness are to be complimented. The organ in St. Sepulchre's was originally a small Rhenatus, c. 1700, rebuilt by Harrison and Harrison, the well known English organ firm. There are three ranks on the Pedal (including a 32 ft. flue of fascinatingly pervasive quality), five ranks on the Great, and five on the Swell. There are no mutations or mixtures.

Yet Mr. Trevor accomplished a seemingly endless amount of variety in tonal color which

held the interest without flagging. Of the early works I shall state only generally that I found them of somewhat more interest than like period material to which we are customarily exposed in recitals in the U.S. This, I am sure, was due both to the performer's ability and the essential tone character of the organ in the building in which it lives.

Those who have read my reports of recitals in the New York area are fully aware of my quarrel with the presentation of much early music which I feel quite strongly is far more at home in the church service than in the recital program. Here, however, I did not have that feeling. Perhaps this was in part due to the fact that much of the music was quasi-secular in conception.

With one exception, the contemporary group of organ pieces offered material I had not before heard, something in itself a compliment to the artist at the keydesk. By this I do not imply that I have heard most modern organ music, but rather that this group of works did point up the fact there is more music being composed today than that to which we in the U.S. hear over and over again.

The Valen piece is hauntingly lyrical in a style of writing similar harmonically yet not the same as Honegger. It is mood provoking, in the best sense of the word. The Söderholm is a strong, effective toccata with a quiet, flowing interlude leading into a final moment of considerable motion, closing in a highly effective climax. The music is basically diatonic, with some feeling of polytonality—this is fine stuff for recital use.

Honegger's familiar choral was underplayed by Mr. Trevor, dynamics-wise and registrationally, to excellent result. The piece retained a clarity all too few American recitalists achieve with larger, more diffuse registrations. The Meyer fugue is a straightforward, contemporary piece with strength of the type one begins to expect from some of the Dutch composers today. The music has motion, is not frighteningly dissonant.

The artist announced the insertion of a work by Selby at this point but I was unable to learn the title. Mr. Trevor mentioned Selby as one of the first English organists to emigrate to America and gave a few words of his doings in the early days of this country. The music was typical of what we have come to expect from this writer. I was a bit amused to overhear two obviously British gentlemen sitting directly behind me, who laid the simplicity of the music to American influence.

The Parry work is service music of a somewhat improvisational nature, harmonically diatonic for the most part, and reverent in character. This Reger psalm setting I had not heard before—it is typical of the composer, being more or less a fantasia structurally, the strength of the elaborated chorale which ended it showing the probable inspiration which Karg-Elert later showed in his writings.

I can only repeat what I stated above about Mr. Trevor and his singularly resourceful use of a small, limited instrument. He utilized to the full the beauty of individual pipe ranks, and made the most of varying designs of full ensemble sound. I would like to hear what he would do with some of our American instruments. R.B.

WESTMINSTER ABBEY

GORDON JEFFERY, and THE HARVEY PHILLIPS ORCHESTRA, Geoffrey Waddington, conductor. July 29.

Concerto No. 1 for organ and strings

Sonatas Nos. 9 and 13, for organ and strings

Schönster Herr Jesu

G. F. Handel

W. A. Mozart

Hermann Schröder

Prelude and Fugue in E flat
Concerto for organ and strings
Flute tune
Prelude on a 2nd mode melody
Puer nobis nascitur
Four antiphons on Ave Maris stella

J. S. Bach
Barbara Pentland
Thomas Arne
Florence D. Clarke
Healey Willan
Marcel Dupré



GORDON JEFFERY

Along with many organists, British, Canadian and the U. S., I heard this recital from the south transept of this hallowed structure—the "Poet's Corner," it is called, and surely there is no uglier transept in all Christendom, with its horrible statuary and tasteless marble plaques. Things began quietly with the Handel, and on through the Mozart sonatas. Jeffery's registrations

were restrained, considering the bellowing power of the Abbey organ, so that organ and string orchestra balanced nicely (I am still not convinced that the organ and modern stringed instruments go well together, for orchestral players insist upon a constant vibrato and the results become the oil-and-water sort of combination).

Along came the Bach prelude and we all received the shock of our lives. Mr. Jeffery turned the prelude into a pedal solo by using a very loud 16 ft. Trombone (Willis, I judge) against soft, thin manual work. Never in all my years of attending organ recitals have I heard anything so incredibly bad! Many organists laughed openly. One well known American recitalist remarked to me, "I never would have believed this if I had not been present." I kept thinking, while trying not to howl, that I had never heard the pedal line of this prelude so clearly before. Mr. Jeffery was consistent (or perhaps persistent) and used the same ridiculous registration for the fugue (St. Anne) and the pedal honked away at us in great shape. Really, this performance was the funniest thing I have ever heard at an organ recital.

Except for portions of the slow movement (which were quite lovely), Barbara Pentland's Concerto never left the ground. The rest was pretty dull stuff, in this performance, at least. The balance of the program was routine in content and in performance, and needs no comment. However, I should like to say a word about the Abbey organ.

It is best described to American organists as a large E. M. Skinner of the early 20's. Upon such an organ Bach, Handel and Mozart should never be performed. The British love this instrument and one can easily understand their revulsion towards the Royal Festival Hall organ (which, unfortunately, we were not privileged to hear), and their stand-offish attitude towards the fine efforts of Lady Jeans. Everything here becomes establish-

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G.C.

ST. JOHN'S COLLEGE, CAMBRIDGE
JOHN HUSTON, Organist of the First Presbyterian Church and
Stephen Wise Synagogue, New York City. July 30.

Incantation for a Saint's Day
Psalm Prelude: De profundis clamavi
Concerto in D minor
Symphony in G Major
The Modal Trumpet
Symphonic Chorale-Variations on Remain with
Thy Grace

Jean Langlais
Herbert Howells
Vivaldi-Bach
Leo Sowerby
Frederick Karam
Sigfrid Karg-Elert



JOHN HUSTON

How grateful it is to hear an organist play good music so artistically, so musically, and so perfectly, that it reaches the same pinnacle as performances by great artists of other musical realms. It would be no exaggeration to place John Huston's Cambridge program in this category.

Huston has an uncanny ability to make everything he plays sound "just right," so that one is led along his program with not mere confidence but complete accord. He is the teacher's organist, for he achieves what we all try to do ourselves in imparting understanding to our own students. The real secret of his success, I think, lies in his basic conception that all music must be underlaid with at least some degree of lyricism. If one conceives of music as stemming from this fact of lyricism, then most everything else falls automatically into its proper degree. Lyricism commands flow, from which rhythm, harmony, melody, counterpoint, meter and other such things are perceived with greater clarity and control. I have seldom heard any artist, of whatever medium, project these facts of music any better than does Mr. Huston.

The recital was arranged in a stunning manner to open with the electric dissonances of Langlais. The work was played with real understanding of its religious implication, as well as its structural nature. In contrast to this big opener, there followed the mood-provoking psalm prelude of Howells, the introspective mystery of which was perfectly revealed.

The Vivaldi-Bach was delightfully contrasted to the first two modern pieces. First, it gave refreshment to us from the heavy dose of dissonance we had heard, and secondly, we were immediately drawn to the 18th century from the 20th, by graceful lightness in registration and mature interpretation of the music.

Too often, we witness organists' capitulation to a temptation of bigness in the concert, for they do have grandeur of a sort, but Mr. Huston played down this entire piece so that it remained within its proper framework. All except the slow movement were registered with the lightness of the Baroque period, giving the concerto a gem-like character amid the rest of the recital. One might question the celeste accompaniment to the slow movement, but I would defend it—after all, the piece is a transcription from the orchestra to the organ, and the former would indeed sound similar to a celeste registration. Furthermore, the St. John's organ is not a Baroque instrument but a solid, British church organ, and John Huston chose a fine, single little flute stop for the melody which was entirely in character with the music and the instrument.

The Sowerby Symphony was a masterpiece of great playing. Only the finest of performers can sustain the trying length and breadth of the first movement, and the audience did not stir until the last note. The second movement is a marathon of difficult rhythms, spine-twisting pedal work, and difficult manual passages which Huston carried off with laurels. Again, his amazing sense of just how fast to play was unerring, and he projected the movement's paradox of a somewhat jazzy syncopation and serious mood implied in the title of "fast and sinister." The final passacaglia of this work was a third masterpiece of playing, carrying the necessary hypnotic power inherent in a ground bass, coupled with magnificent understanding of the profundity of the variations. The organ rose toward the final variations and Mr. Huston achieved a musical coup with the surprising, majestic bit more organ on the very last chord.

The Karam trumpet thing was a clever contrast to Sowerby's masterpiece, played provocatively on the Solo Trompette-en-chamade. Karg-Elert's symphonic chorale-variations was done excellently, neither milked nor slighted, giving an extremely pleasing, romantic ending to round off an otherwise heavily dissonant, classic program.

John Huston is, I might add, a musician's organist, to judge from the very serious programming. Stunning the listeners with such an opener is a neat harmonic trick, turning to churchly Howells, trimming down to Vivaldi-Bach, leading into massive Sowerby, relieving with a cute trumpet, and ending with what is probably Karg-Elert's finest opus. Witness this, organists!

If there is any fault in such programming, it might be that of too much musical weight for the average listener. Undoubtedly Mr. Huston puffed up the weight of his program in ratio to the grandly termed ICO, but I sensed that the balance was not on the side of the audience. Even in so erudite a group, there is too mean a middle crowd of those who cannot take too much heavy music, however beautifully programmed as was this.

In this respect, it was unfortunate that the buses to Cambridge were 45 minutes late, due to an unnecessary coffee stop at a poorly manned roadhouse (think of the poor organists' suspense!); and the previously purchased luncheon tickets (also unfortunately) had a printed hour for serving.

I find it a shockingly rude fact that at least half of the audience missed at least half of this recital. Neither luncheon tickets nor other pressing matters could excusably compel droves of people to walk out in such complete indifference to the artist performing. Not all those existing thus were Americans, I assure you. A bit of sleuthing revealed that many people departed for want of relief from the music, and to see things in Cambridge. True enough, there was scarcely a composer

represented on Huston's recital by anything less than a tour de force, and Kings College is a glorious, tempting sight—but the loss was theirs who left the performance.

May I congratulate Mr. Huston again, and proudly point to his representation of organists of the United States. I must also laud the magnificent organ which we were privileged to hear in this program.

J.F.

Mr. Fisher's remarks above about people discourteous enough to depart from John Huston's recital should, I think, be aimed rather at those planning the day in Cambridge than at the many who had never been in Cambridge before, might never be again. As pointed out elsewhere, it simply does not pay to throw this type of a fast curve at people. They are adults, fully capable of choosing what they personally desire most. As in this particular instance, their wish to hear fine music well played was overshadowed by their desire to see something of a part of the world new to them. For this, I am in hearty agreement and I do hope that Mr. Huston will not feel any slight or offense where none was intended.

The Editor

THE CHOIR OF ST. JOHN'S COLLEGE, CAMBRIDGE

Motets and Anthems:

O Lord, in Thy wrath

Out of the deep

Sing joyfully

Agnus Dei (5-part Mass)

Gibbons

Morley

Mundy

Byrd

Organ:

Sonata da I (para órgano con trompeta real)

José Lidon

Anthems:

How dear are Thy counsels

Hear, O heavens

Beati quorum via

Crotch

Humphrey

Stanford

Organ:

Master Tallis' Testament

Howells

Contemporary English cathedral music:

Set me as a seal

Nunc dimittis (Evening Service in C)

They that put their trust

My beloved spake

Walton

Rubbra

Orr

Hadley

Immediately following the recital by John Huston, and lunch wherever we could find it in Cambridge, we reassembled in the college chapel for a program by the choir, conducted by George Guest; and

by organist Peter White.

Quite frankly, I enjoyed the organ works on this program far more than the choral performances. Peter White played his choices all with a good sense of style, clean technique, and quite imaginative registrations—I must say the "trompeta real" at St. John's is a tremendous earful for so long a piece, and for a tune which accumulates more than one voice on the solo trumpet, but it is a fact that any other trumpet on this organ would definitely not have been in style. The Howells piece is one I would recommend to all organists, for use both in service and in recital.

The chapel choir is a sincere, well trained group which sings with whole concentration. I feel that, while there is excellent material in the choir (and indeed the boys are extremely good in tone), the choirmaster would do well either to tone down his strong basses and tenors or to replace them. The choirmaster himself may be after some sort of bigness in sound, but I think it is singularly ineffective for quality, and the matter of blend is completely dissipated by the singing of the men.

Such vocal beefing was, I suppose, not entirely out of style in the Victorian period, but, by the same token, I would have deleted that entire bunch of jaded musical effort (really, there are better Victorian anthems than those dreadful "verse" things). The section depicting early music was not in good style, for it was sung almost completely "by the note," rather than "by the phrase." This is the quickest way to bore the stuffing out of listeners and make them wish they had never heard the music. I felt that perhaps the best singing was done in the contemporary group, although again it was a bit beefy and the organ seemed unnecessarily loud.

In summary, I would guess that

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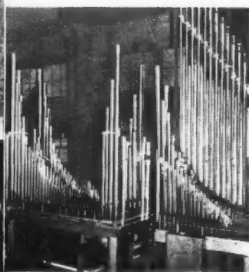
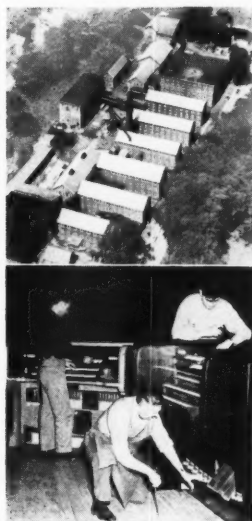
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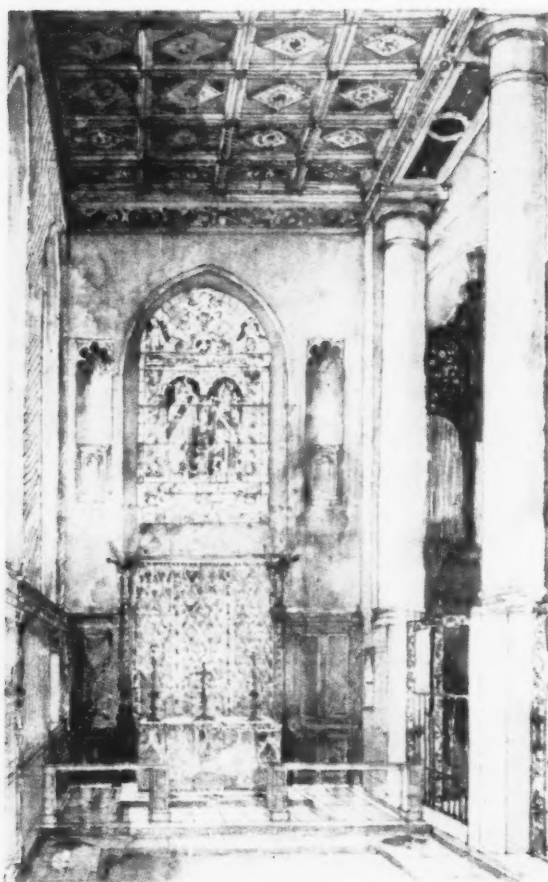
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Mr. Guest works painstakingly on all those points often overemphasized by choirmasters and which I personally consider "unnatural." The choir, while meticulously trained, gains the result of spitting out consonants, chopping vowels, and singing too loudly. Since the boys do have good tone, it would not be a difficult matter to teach the whole choir a contrastive approach merely by stressing phrase, lyricism and natural diction. J.F.



MUSICIANS CHAPEL
CHURCH OF SAINT SEPULCHRE

A COMMEMORATION SERVICE
FOR ALL MUSICIANS

The Musician's Memorial Chapel within The Church of Saint Sepulchre. Charles Spinks, organist; The Trumpeters of the Royal Military School of Music, Lt.-Col. David Bain, director; the BBC Chorus, Leslie Woodgate, conductor. July 30.

Prelude and Fugue in B minor	Bach
Es ist ein' Ros' entsprungen	Brahms
Fanfare for Trumpets	Arthur Bliss
Fanfare of Voices "Gloria in excelsis Deo"	Martin Shaw
Fanfare for Trumpets	Arthur Bliss
Let us now praise famous men	Ralph Vaughan Williams
Justorum animae	William Byrd
The House of the mind	Herbert Howells
Let Saints on earth in concert sing (hymn)	Stanford
Psalm 150	Arnold Bax
Fanfare for Trumpets	

The National Anthem

In my attendance at Mr. Trevor's recital in this church one day earlier, I had taken note of a lovely stained glass window in the side wall of the Musicians' Memorial Chapel. This St. Cecilia Window is dedicated to the memory of Sir Henry Wood. Other stained glass windows are to follow, including that over the altar, as pictured above.

This Service of Commemoration

was a literal repeat of a first performance when the chapel was dedicated. Following the preludes, most ably played by Mr. Spinks, the clergy entered silently and when in their places the Trumpeters blared forth—literally—with the opening fanfare. Never in my life have I been almost swept off my feet by tone with such blaze. The sound of these trumpets is rich and full, never strident as with cornets and such—blaze is the one word I can call to mind which even begins to describe the sound heard. The three opening fanfares were neatly blended one into the other for a mightily stirring note to set the tone of this service.

Vaughan Williams' meaningful setting of a text from the Apocrypha is a particular favorite of mine, and the BBC Chorus gave it without question the finest rendition I have ever heard or ever expect to hear. And the composer—this grand old man of British music—was present to hear it. He should have been completely gratified with Leslie Woodgate's interpretation and the singers' performance.

Following some prayers, the Chorus gave equally good account in the Byrd motet—an exquisite thing. Howells' anthem I had not heard before, but I sincerely hope to hear it again. It is a work for trained voices (and I definitely do mean that volunteer choirs should not attempt it) which I urge choirmasters with accomplished choral forces to add to their libraries. Give the music a rich, loving interpretation and you will truly have made friends and influenced people to the cause of good music.

Stanford's setting was performed by voices, organ and brasses and was simply magnificent. The Bax fanfare is **really** something! I think I envy a bit the British having a national anthem which lends itself so superbly to soul-stirring performance, as was this—again with voices, brasses and organ. This service, to my mind, was without question one of the musically dramatic high points of the whole Congress.

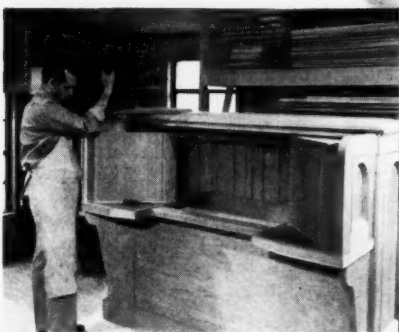
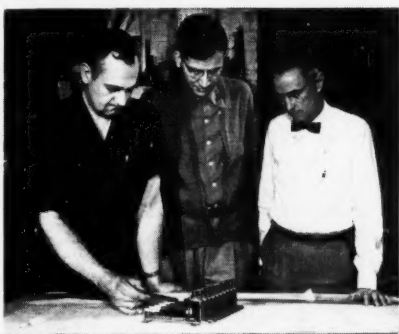
While I place no blame on ICO planners for scheduling this service on the same day and time of the Cambridge trip commented upon above, I most certainly do regret that all registrants at the Congress could not have heard this thrilling and deeply moving service. I am quite frank to admit that I have never in my life been moved to more deep seated emotion, in the best sense of the word, than here. My sincere and warm plaudits to each and every person who took part—their efforts plainly bore the mark of a labor of love. I shall not soon forget this musical experience. R.B.

On the morning of July 31, a few of us played hookey from the Congress to accept the kind invitation of Mr. John Howlett, the well known BBC organist, and organist of the Odeon Theatre in Leicester Square. We met our host at the stage door and were conducted to the console of the 5-manual Compton organ.

Mr. Howlett demonstrated numerous of the 16 unified ranks which develop into hundreds of stop keys (there's even a row of tabs to call into being a full range of colors housed in glass and attached to either side of the console—it's utterly mad!). This organ contains both flue and chorus reed ranks which would be quite acceptable in church or concert hall.

In addition, there is a Wurlitzer Tibia and the usual full complement of traps and percussions. But the most unusual thing about this powerful instrument (installed, oddly enough, beneath the stage) is the inclusion of a "Melotone," a Compton electronic stop, to which speakers all over the theatre are wired, and variously controlled at the console. Numerous sounds are possible from the one stop.

Gilman Chase, Gaylord Carter, Frederick Mitchell, and yours truly took turns playing this delightful monster and a highly amusing time, albeit a bit nostalgic for some of us, was had by all. The meeting was adjourned to a nearby pub where verbal nostalgia held forth in great fashion. Of course I could be wrong, but I am of the opinion that if more organists could and would relax and let their hair down in this manner, (playing, I mean) music would be the better for it. R.B.



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ST. COLUMBA'S, CHURCH OF SCOTLAND
DAVID CRAIGHEAD, Head of the Organ Department, Eastman
School of Music, University of Rochester, Rochester, N. Y. July 31.

Program of American Composers

Baroque	Seth Bingham
Preamble (For a Solemn Occasion)	Aaron Copland
(1949—arranged for organ, 1953)	
Sonata (1942)	Robert Noehren
Three Preludes on Old Southern Hymn Tunes (Op. 90)	Gardner Read
My soul forsakes her vain delight	
Thou Man of grief, remember me	
On Jordan's stormy banks I stand	
Requiescat in pace	Leo Sowerby
Sonata (1928)	Robert Russell Bennett



DAVID CRAIGHEAD
Photo: Autrey, Hollywood

The organ in St. Columba's was built in 1956 by J. W. Walker & Son, Ltd., and is a 3-manual instrument of medium size along common English lines. Although the church is relatively high, the acoustics are very dry—carpets prevent the expansion of any reverberation characteristic, making it impossible to enjoy the organ thoroughly. The organ is quite interesting in the flute and string ranks but has no value as far as Principals and upperwork go. The Pedal division lacks clarity and line due to the absence of enough pedal ranks (of 19 knobs only 5 are real, the rest being borrowed or extended). The reeds are roaring and except the Clarinet and the Oboe, of no solo use.

David Craighead's recital of American music was of great interest to a European like myself. The only work which is well known in Europe was the first work. This three movement piece is easy to listen to, is written in a semi-modern style, showing French influence and esprit, technical ability and a real feeling for the instrument. A good French Trompette Harmonique would give the third movement a better rendition than the thick, English type reed in St. Columba.

The Copland, an impressive work, shows it is an arrangement for organ. There were lots of interesting chords but this was about all that makes the piece alive. The Noehren is again a composition which tries to recall Baroque tradition a la the Bach trio sonatas. Of its three movements, in my opinion, the fugue with its lively theme was the nicest. The Gardner Read pieces were the best and most interesting contribution to this little anthology of American organ music. Read certainly knows how to use the wide possibilities of the organ. There was pep in these pieces. I only wish that they could become known in Europe. The

colors Craighead used were very adequate to the character of the music.

Sowerby's Requiescat was quite a contrast to Read's music. It is a work of good length, very good for the church service but equally suited to a recital. It has a tremendous build up and climax, contains interesting chords and polyphonic passages, and enabled the performer to show the whole sound pyramid of the instrument. Bennett's Sonata is good organ music but a little wild. It contains fine passages mixed with others not saying much. The composer could have said the same (and even clearer and more convincingly) by shortening certain sections.

David Craighead was a very good interpreter of all these works. He certainly belongs to the very gifted artists: I cannot recall any technical mistakes in the whole performance. Craighead displayed a brilliant technique, in phrasing, articulation and registration. He made the best of the organ's tonal resources and of the many difficulties in certain compositions. I would like to hear more of him in Europe, when he would also include the music of composers of other periods.

This recital showed that the U. S. has something to say in modern organ music. Not all works were equal in quality, but in all of them some interesting features could be found. There is no doubt that the modern French school has influenced most American composers, but they try (with more or less success) to show something of their own as well, and Craighead was able to project this most convincingly.

F.H.
TAO is grateful to Dr. Herrenschwand for his willingness to join our reporting staff on a moment's notice so to speak. It was felt that to have a report on an American performer by a European scholar and musicologist was an opportunity not often afforded.

ROYAL ALBERT HALL

PROMENADE CONCERT, with the BBC Symphony Orchestra; Dennis Noble, baritone; The BBC Chorus; The BBC Choral Society; The Royal Choral Society; Arnold Richardson, organist. July 31.

Suite: The Wise Virgins Bach-Walton
Viola Concerto Walton

Solo Viola: Frederick Riddle
John Hollingsworth, Conductor

Belshazzar's Feast Sir Malcolm Sargent, conductor Walton

Organ:
Schmücke dich Bach
Valet will ich dir geben Bach

Motet:
Sing ye to the Lord Bach
The BBC Chorus, Leslie Woodgate, conductor

Organ:
Passacaglia and Fugue in C minor Bach

Albert Hall is a fascinating place in itself. Not only can it accommodate some 12,000 people, and house an enormous organ, but it boasts a fountain in the center which plays coolly before and after concerts and at intermission. Curious, too, is the section we in the U. S. call the "orchestra" seats. In Albert Hall this whole area (the pit) is for standees (this evening mainly young students). Three levels of boxes ring two thirds of the hall and an enormous gallery sits on top of these. The general sight is a most impressive one.

Walton's Belshazzar's Feast was the highlight of the evening, preluded by a rather silly pastorate suite of Bach music arranged by Walton, and this composer's Viola Concerto. The violist was no Primrose and the performance was perfunctory. After this, however, things began to happen when slim Sir Malcolm Sargent commanded the combined orchestral and choral forces (the latter some 500 singers).

Needless to say, everyone involved knew exactly what he was doing and the performance was a thrilling experience for both listeners and performers. Walton's fine choral treatments of several of the great psalms were excitingly presented.

After intermission, things bogged to practically a full stop. The two Bach chorale preludes were played in the 19th century manner—that is to say, incorrectly. The organist, Arnold Richardson (substituting for Thalben-Ball) really should leave the music of the 18th century alone. He does not understand it and so he desecrates it.

Bach's motet was ground out by the BBC Chorus in a most uninspired manner. This choral work is certainly fun to sing, but as a listener I am reminded of Colette's apt remark about such Bach works: "a divine sewing machine." Richardson's performance of the closing work was so bad that I would like to ignore it, but the editor of this magazine sat beside me and insisted I endure this crowning desecration. I have never, but never heard this masterpiece more badly played. The Passacaglia variations did not grow—many wilted on the vine. The fugue, muddled out of thick 8 ft. Diapasons (of which this terrible organ has more than enough) rumbled away. Contrapuntal lines were completely lost, and the D flat climax-chord arrived much too soon. I repeat—this man should **never** play Bach's music, for these scores seem beyond his capacities. G.C.

BROMPTON ORATORY

RALPH DOWNES, organist of the Oratory, curator of the organ, at the Royal Festival Hall. August 1.

A Miniature Anthology of Early English Music

Miserere	William Byrd
Voluntary in A minor	Orlando Gibbons
Fantasia in C	Orlando Gibbons
Voluntary for double organ	John Lutte
Voluntary in C (1647)	Thomas Tomkins
Voluntary in A minor	Thomas Tomkins
A double verse	John Blow
Prelude in G	Henry Purcell
Voluntary VIII (Op. 5, 1748)	John Stanley
Voluntary V (Op. 1, 1752)	William Walond
Three Short Pieces	Samuel Wesley
Chorale Prelude on a Theme by Tallis	Harold Darke
Fons Amoris	Malcolm Williamson



RALPH DOWNES

Photo: John R. Edis, Durham

As will be noted in the stoplists columns of this issue, Mr. Downes designed the organ which he played in this unusual recital. He certainly knows the instrument. Being one of the few recent installations in London that I heard, I am sure it was most pleasing to the "baroqueists" and the "chiffers." Beyond this, however, in this large church, full of domes and other shapes which

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Camil Van Hulse	\$1.25
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extend reverberation characteristics, the organ maintains a linear and contrapuntal clarity requisite not only for the music heard, but for music of all periods. I shall attempt no individual comment on pieces other than the last two, for similarity of content would quickly engender redundancy. Ralph Downes' playing, and choice of registrations were a relief from the heaviness and tonal ponderosity so many times evident in performances on some of the larger instruments. This artist's musicianship was immediately in evidence and for me dispelled a few adverse comments heard about his playing. His program, although somewhat restrictive in content, lent ample variety to the listener sufficiently interested and knowing to recognize it.

Up to the Stanley, flues were heard for the most part. At this point reeds were introduced with telling effect. Reeds in this organ have brightness and sparkle without being either heavy or snarly. Mutations and mixture ranks on this instrument might be unpleasant in a room with a different acoustic, but here lent a fine brilliance and sheen.

The Walond, by the way, is perhaps best known to U. S. organists as "Introduction and Toccata." The speed of the second portion of this piece did not at any time interfere with easy recognition or clarity. I must say, however, that the slapdash effect of the second of the Wesley pieces sounded flippant indeed, to me needlessly so.

The Darke chorale prelude builds to quite a climax before retiring to a lovely solo line, and finally to a quiet ending on an E minor chord. This is an excellent service prelude and should be more used. The final work was announced as being based on a litany to the B. V. M., and in the form of short variations. The idiom of the piece, which had its first performance in April of 1956, is forward, quite dissonant, at times sounding almost tortured. This is, I assure you, not to say it is ugly

—far from it. It is rhapsodic in character, with occasional moments of lyricism. This music demands a great deal of the performer, in every way. Mr. Downes' registration changes kept interest keen, but before I would be willing to make really critical comments on the work, compositionally, I would need a few more hearings. I would state, though, that this is music very definitely not to be played in dead rooms, churches, or concert halls.

My compliments to Ralph Downes, both on the design of this organ and on his playing of it. He is one of the leading, if controversial, figures in the English organ world today. This is, I think, healthy for all concerned.

R.B.

WESTMINSTER CATHEDRAL

GERALD BALES, organist and choirmaster, Cathedral Church of the Redeemer, Calgary, Alberta, Canada; conductor and musical director of the Calgary Orchestra and Chorus Association. August 1.

Trio Sonata No. 1 in E flat

Prelude and Fugue in D Major

Chorale in A minor

Psalm Prelude No. 2 (First Set)

Antiphon III (I am black but comely)

Gigue

Introduction, Passacaglia and Fugue

Bach

Bach

César Franck

Herbert Howells

Marcel Dupré

Frederick Karam

Healey Willan



GERALD BALES

Photo: Vic La Vica, Calgary

With such a magnificent organ as that in Westminster Cathedral, I should think it would be a comparatively easy task to make it sound well and appropriate to everything played on it. It struck me, however, that Mr. Bales missed almost every opportunity to do this. The registrations of nearly every part of every piece seemed somehow "out of kilter."

The Trio Sonata was not too well balanced, the D Major hurled unnecessary masses of sound at us, the Franck was splotchy, the Dupré brought forth a strangely coupled-sounding accompaniment and the Karam again was elephantinely monstrous. The Howells and Willan works seemed to me to be the least objectionable in registration, although I would not assert them as models in this technique.

Mr. Bales has the unfortunate habit of creating a gap between the tonal relation of manual and pedal—he either does not use enough stops to bridge this gap, or he omits them altogether. One might as well hear an orchestra omit everything between the bass violins and the firsts! He also has a disturbing manner of hitting one's ears with a sudden jolt of volume,

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not worked up to gradually, and often killing his climax at the end of a piece.

Tremendous reeds and 32 ft. jobs ought to be used with the utmost natural effect of climax, else they make even organists wish they were not included in the instrument. Also, while striving for various nuances and motions of phrase, he seems inevitably to perform these effects in the wrong places, so that the music achieves a quality of being torn to pieces. J.F.

WESTMINSTER ABBEY

MARILYN MASON, Professor of organ, University of Michigan, Ann Arbor; THE HARVEY PHILLIPS ORCHESTRA. August 1.

*Concerto V in F Major
Variations on a Recitative, Op. 40
Concerto in G minor
*Connecticut Suite
Adagio Cantabile (Sonata I)
*Classic Concerto

G. F. Handel
Arnold Schönberg
Matthew Camidge
Seth Bingham
Philip James
Leo Sowerby

* With orchestra



MARILYN MASON
Photo: Louis Mélançon

Except for a program, like most everything else in the ICO, which seemed too lengthy, no one went away from the Abbey disappointed. With such a bill as Marilyn Mason, the orchestra conducted by Searle Wright and Leo Sowerby, presenting the music they did, one would naturally expect great things, and great they were.

Marilyn Mason's playing is just as sunny and charming as she is. It is not always too serious, on the surface, or even very profound, yet there is a compelling drive in her playing that is intense, authoritative and completely satisfying. Her technique is formidable, often achieving magnificent virtuosity, and yet, in listening to her, one forgets all about any such thing as a "technique." Her sense of style is excellent, and she has a keen knack for making any organ sound its very best.

Her playing of the Handel was a model of restraint and elegance, and one was grateful for the orchestra which allowed the organ to resort to its own simple part. Strings float through the Abbey with a refreshing effect. It is also a considerably profound thing to realize that Handel is buried in the south transept and might possibly be listening. Handel never heard this concerto performed on the rood screen of the Abbey, to be sure, but most probably he never heard or played it any better than it was that Thursday evening.

I have heard Marilyn Mason perform the Schönberg twice before and, while I am still

not sure I like the work, it becomes more illuminating each time. Though it is extremely dissonant music, Marilyn Mason makes it sound incredibly beautiful through superb registrations of an orchestral type, and through impeccable understanding of the music. I found the Camidge a rather stodgy thing, and I should just as soon it had been the work eliminated to shorten the evening, but it was wonderfully performed with unusual finesse.

Seth Bingham's suite is music of captivating charm, wonderful contrasts among movements, and distinctive style; I cannot help but question why the movements should be named with programmatic titles, for they seemed to bear little or no musical relation to such ideas as "picnics" or "town meetings"; had the music sounded like program material, I should have thought it singularly bad taste to play it in Westminster Abbey, but indeed it got by in this setting by nature of its absolute.

The James piece is surprisingly modern in harmony and Marilyn Mason played it to perfection. Sowerby's well known Classic Concerto needs no comment as to the music; the movements were finely contrasted, beautifully played and well received. In contrast to the other string-organ program in the Abbey, I was grateful to hear the concert close with an orchestral work of this caliber, deeming the orchestra to be of prime importance, with the organ an integral part of it. Marilyn Mason, Searle Wright and Leo Sowerby must share the honors, along with the orchestra members, for a program which was a tribute to the American contingent from the United States. J.F.

ST. MICHAEL'S CHURCH, CORNHILL

HAROLD DARKE, organist and director of music, St. Michael's Church; Professor of Organ, Royal College of Music. August 2.

Fantasia and Fugue in G Major
Fugue, Chorale and Epilogue
Sonata in G Major, Op. 28
A Fantasy
Fantasie Chorale No. 2 in F sharp minor

Hubert Parry
Herbert Howells
Edward Elgar
Harold Darke
Percy Whitlock



HAROLD DARKE

This recital was best summed up as typically British in tone. While the organ in St. Michael's must contain at least 15 English Open Diapasons (loud and tubby, of course), Dr. Darke played excellently under this muddy handicap. How I would like to hear him play on a musical instrument!

By far the most interesting

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ORGANIST

piece he played was his own excellent Fantasy—as fine a church prelude as I know. The Elgar Sonata has interesting moments while others are very dated, but its main weakness is that it remains an orchestral piece to the end. As for the balance of the program, Darke's musicianship dressed up the pieces by Howells, Parry, and Whitlock, and my feeling is that he made these works sound more important than they merit.

Now that the ICO is about over I must say, with pardons to my colleague Jack Fisher, that the outstanding recital was that of Marilyn Mason, at the Abbey. I speak here of performance, not necessarily compositions chosen, and I would rate her as Carnegie Hall quality. She is one of the very few top musicians who choose to be organist. Would that we had a few more!

G.C.



ST. PAUL'S CATHEDRAL
The Choir

ST. PAUL'S CATHEDRAL

JOHN DYKES BOWER, organist of St. Paul's Cathedral. August 2
Voluntary in C Thomas Tomkins
Prelude and Fugue in G Major J. S. Bach
Chorale Preludes J. S. Bach

Wen nur den lieben Gott lässt walten
Nun komm, der Heiden Heiland
Valet will ich dir geben

Paeon

Herbert Howells

St. Paul's Cathedral and its reverberation characteristic of some 11 to 13 seconds prompts me to make the same remark as did Mr. Laurence Swinyard a year ago in his diary-type commentary for TAO and the AGO national convention in New York. He then stated that the New York Cathedral Church of St. John the Divine and its equally wildly abnormal acoustic might well be corrected by tearing down the fane and rebuilding.

While I scarcely think such a procedure should be recommended—or would be relished in either instance—buildings such as these quite definitely do require something special on the parts of both player and listener. John Dykes Bower is at home in the acoustical environment of St. Paul's—at home with both organ and building. The large 5-manual Willis instrument, with gargantuan reeds and certain special mixtures and so forth away up in the very high central dome, has in its main divisions a flue ensemble which is in no way adequate to cope with the English type big reeds, which here, as in numerous other places, almost totally obliterate all flues sound when drawn to top a full organ design. As the ICO week progressed, one could only assume that most English organists prefer this type of thing rather than the kind of reeds which add blaze to full flue ensembles, yet integrate and complement rather than blanket. If this be so, this should be their privilege, and it is not for those from overseas to even try to impose other thinking on them, no matter how "right" we believe our

SEPTEMBER 1957

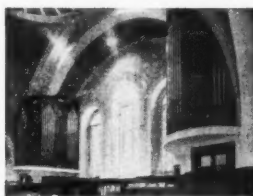
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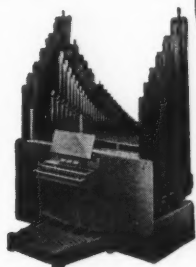
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personal preferences to be.

The Tomkins and Bach works for the most part were accomplished with musical maturity and keen understanding, from the point in the cathedral where I was listening. The Howells (we certainly got a large quota of this composer's music) was for those who demand clarity above all else perhaps a bit disappointing, but this is something debatable, I think. Clarity is not the only essential in music, although I will grant that when the harmonic idiom of a piece is complicated, one will seldom have clarity, per se, in so reverberant a room. Perhaps, here, textural effect could be found acceptable in somewhat the same manner as one can accept the meaning of the impressionist painter as over and against a so-called exponent of the realist school.

This short recital preceded Evensong, which is reported separately below. Dr. Dykes Bower is in the front rank of British recitalists and deservedly so. He earned his rightful place with immediately apparent musicianship.

EVENSONG IN ST. PAUL'S CATHEDRAL

Magnificat and Nunc dimittis
Faire is the heaven
First Movement (Symphony 2)

Howells
W. H. Harris
Louis Vierne

So much has been written in previous reports about choir schools and the English Cathedral Choir School system that I shall pass over all this in my brief report of this, the final musical event of the ICO. I did note that the boys of the choir came into the cathedral wearing pint size academic gowns over their street clothes, and that they changed from these into choir vestments for the service.

The customary "playing in" of choir and clergy, improvisationally, was noted, and, as usual, this was done in a thoroughly devotional manner by the organist. Since I had no way of seeing who was at the console I could not tell whether the body of the service was played by Dr. Dykes Bower or by Harry Grab, organist of Her Majesty's Chapels Royal and sub-organist of St. Paul's Cathedral, who played the Vierne postlude.

The choir in this cathedral is of course as famous as that in Westminster Abbey and a few other churches in or outside London. The tone of the choir (and I purposely moved as far front as possible for the service) was that customarily associated with English boy choirs. While the sound may to some be hooty, and diction something one largely ignores for it simply is non-existent at any distance from the singers, I found this group one obviously showing care in training, both in music and that certain feeling of fitness-in-church which is deplorably lacking in some U. S. Episcopal churches I could mention.

The sung psalms were beautifully done, and the Howells canticles are mighty good music for a festival occasion—they are much too long for the average U. S. Evensong service. Success with the Howells music implies well trained singers. The Harris anthem is an unusual and lovely thing, yet not beyond the possibility of any really good choir.

Choral sound in St. Paul's is lovely to the point of other-worldliness. If one can accept that diction must largely go by the boards in a high acoustic like this, choral sound in itself becomes more than sufficient for great musical beauty. I was especially interested to note that sound decay was taken into full and knowing account at phrase ends and suchlike by the director, and with no apparent rhythmic disruption for the listener. Would that some U. S. recital organists could require themselves to learn this, when playing in rooms where sound rolls about for several seconds after

keys have been released. The result of this knowledge, and its practical application, would be a revelation to the player, and a delight for the listener.

Unfortunately, a previous engagement forced me to leave before the playing of the postludial voluntary, but numerous persons with whom I talked had the highest praise for Mr. Grab and his playing. Special mention was made by several of his singularly effective use of all parts of this enormous instrument.

This was truly a most fitting close to the week's activities. The International Congress of Organists has set a precedent which future congresses can look to in quality, if not necessarily emulate in quantity.

R.B.

CONGRESS DINNER

Menu

Melon Frappé
Saumon d'ecosse froid
Sauce ravigotte
Poulet roti au jambon
Croquettes de maïs
Haricots verts frais au beurre
Baked Alaska
Salade de fruits
Petit fours
Café

Following a period for cocktails and chatting, guests for this closing event of the Congress were invited into the Great Hall of the Connaught Rooms. Grace before and a Benediction after the banquet were sung by the Westminster (male) Quartet. This was one dinner during which the guests were not required to interrupt their eating every few minutes for announcements, speeches or other unnecessaries. About the only announcement I recall was the request to refrain from smoking.

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ing until after the toast to the Queen, something I imagine was not too severe a hardship for anyone present.

As chairman of the evening, Dr. S. Lewis Elmer, president of the American Guild of Organists, proposed the toasts to Queen Elizabeth II, to the President of the United States, and to the ICO Patron, Her Majesty Queen Elizabeth, The Queen Mother, and to the Royal Family.

Sir William McKie proposed the toast to organists from overseas, and the reply was made by Gordon D. Jeffery, President of the Canadian College of Organists. The toast to organists in the United Kingdom was proposed by Searle Wright, national secretary of the AGO, and the reply was made by Dr. W. Greenhouse Allt, President of the Incorporated Association of Organists.

Interrupting these toasts about midpoint, one David Cooper, a British radio and TV personality, was introduced. It had been whispered about that the Congress had lined up the male counterpart of Anna Russell, who entertained so screamingly at the New York AGO national convention in 1956. Cooper's verbal and musical antics had us all in stitches and he climaxed his madness with a fabulously funny depiction—at the piano—of an organist playing a fugue.

After the toasts had all been made, and numerous short speeches accomplished, we were informed there would be a "seventh inning stretch" before the closing events of the evening. I noted that these moments were taken by many present to set up last-minute post-Congress engagements, impromptu bull sessions and all that.

We left the vast dining hall to congregate in the entrance stair hall for much autographing of the dinner program and, again, last-minute arrangements, as well as farewells. I must admit that the editor found himself a bit envious of so many of his friends who were going on to the Continent and elsewhere before returning to the States. However, he was pretty happy to board his plane on Saturday evening, and to be met by his better seven-eighths after the customary hot and muddled struggle going through customs at Idlewild International Airport, and then to be home again.

As stated elsewhere in these columns, this was truly a tremendous project and those responsible have reason to feel justly proud of and pleased that their tireless efforts were so eminently successful. As also stated before, the reports of the TAO staff writers are their honest thinking upon events covered for this magazine. They were completely free to evaluate as they personally saw fit. Repertorial coverage would not be honest otherwise.

May this first International Congress of Organists be the beginning of future events of

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similar nature but even wider scope, that musical horizons for the organists of the world may be accomplished. R.B.

POSTSCRIPT

The editor wishes to express his real thanks and gratitude to Sir William McKie, and his colleagues in the ICO, for having so kindly arranged press privileges for the TAO editor and his staff writers, Gilman Chase, Jack Fisher and Franz Herrenschwand. The editor takes this opportunity to express his boundless gratitude to these writers for their unfailing willingness to carry out all assignments allotted to them.

As stated in my lead-off remarks, an international exchange of ideas and talent is a project to be nurtured and fostered. When we have reached the point at which we feel we cannot learn from others, the time has come for us to close our individual books and get out of the music picture altogether, for we have become stultified and will be nothing more than a decaying organism.

I am confident very few persons attending the ICO liked everything they heard and saw. If they did, their need for psychiatric treatment is showing. No doubt some U. S. organists felt English organs and the playing of them less brilliant than organs and performers they are accustomed to back home. On the other hand, I shall guess that some of the playing of some of our people may have come as something of a shock to some English organists.

I think U. S. organists tend to "let go" more than their British counterparts. Their approach to earlier periods of composition is considerably less fettered, as against a perhaps over careful avoidance of anything unusual or off the beaten path, by English organists.

This is not stated as a personal preference one way or the other—it is simply an observation which points up the meaning of the second paragraph above. To learn from others does not necessarily mean blind acceptance. The process of learning is something which, if we are intelligent and mature, means recognition and from that understanding—with this used as a basis for inclusion or rejection in our own future thinking and function.

In many instances British organs I heard tended to be tonally more ponderous than current U. S. organ designs evidence. One notable exception to this is the organ in Brompton Oratory. Here, a relatively small instrument, in relation to the size of the building, lives well indeed in a high reverberation environment, is fully adequate for this structure.

From another standpoint, there is a certain pervasive warmth in many English organs which is notably lacking in a number of recent U. S. installations. Warmth of tone is not necessarily synonymous with soupiness, hootiness or turgidity—after all, warmth does not have to be achieved at the expense of clarity or purity. I sometimes feel that the organ design pendulum in the U. S. has swung so far from the questionable design practices of 30 or so years ago that today we often hear organ sound which is too astringent. It is likely that in time this pendulum swing will return to a comfortable mid point—a point that has nothing to do with untoward compromise of any kind.

It occurs to me that U. S. organ design should not and cannot be based literally upon any foreign concept, of any one date or period—this design-for-today-and-tomorrow must be individual, truly contemporary thought, based largely on the acoustical environments in which U. S. organs live today, will live tomorrow.

Due to vastly different space shapes and other architectural and construction materials factors, organs tailored to fit these changed disciplines and requirements will be successful only—both for the organist and the listener—if they are designed to live acceptably with these demands.

This may mean, for organ designers today, certain compromises in their personal ideals of pipe design and construction, wind pressures, scalings, placement of the instrument, and innumerable other factors. **This simply has to be.** I do not believe such intelligently based compromise includes the lowering of any kind of standard, personal or otherwise. The organ, the home in which it lives and speaks, the performance possibilities provided as related to the purpose of the instrument—these are truly important things. I choose to believe organ designers and builders can and will achieve this without any loss of integrity.

The Editor

CHANGE OF ADDRESS

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STOPLISTS

CHAPEL OF THE ROYAL NAVAL ACADEMY, GREENWICH, ENGLAND

Samuel Green Organ, 1789

PEDAL

Pulldowns up to C

GREAT

Open Diapason, 8 ft., 59 pipes
Open Diapason, 8 ft., 59 pipes
Stopped Diapason, 8 ft., 59 pipes
Principal, 4 ft., 59 pipes
Flute, 4 ft., 59 pipes
Twelfth, 2 2/3 ft., 59 pipes
Fifteenth, 2 ft., 59 pipes
Cornet (mid. C), IV, 116 pipes
Sesquialtera, III, 177 pipes
Mixture, II, 118 pipes
Trumpet Bass, 30 pipes
Trumpet Treble, 29 pipes

SWELL

(FF to e³)

(keys to FFF acting on Choir)

Open Diapason, 8 ft., 48 pipes
Stopped Diapason, 8 ft., 48 pipes
Dulciana, 8 ft., 48 pipes
Principal, 4 ft., 48 pipes
Principal Dulciana, 4 ft., 48 pipes
Cornet, III, 144 pipes
Trumpet, 8 ft., 48 pipes
Hautboy, 8 ft., 48 pipes

CHOIR

(FFF to e³ (no FFF sharp)

Stopped Diapason, 8 ft., 59 pipes
Principal, 4 ft., 59 pipes
Flute, 4 ft., 59 pipes
Fifteenth, 2 ft., 59 pipes
Bassoon, 8 ft., 59 pipes
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PEDAL

Open Diapason, 16 ft.
Bourdon, 16 ft.
Violone, 16 ft.
Principal, 8 ft.
Trombone, 16 ft.

GREAT

Open Diapason I, 8 ft.
Open Diapason 2, 8 ft.
Stopped Diapason, 8 ft.
Clarebella (mid. C), 8 ft.
Principal, 4 ft.
Flute, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Mixture, III
Cornet, III
Trumpet, 8 ft.
Clarion, 4 ft.

SWELL

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason 8 ft.
Dulciana, 8 ft.
Principal, 4 ft.
Dulciana Principal, 4 ft.
Mixture, III
Trumpet, 8 ft.
Oboe, 8 ft.
Clarion, 4 ft.
Tremulant

CHOIR

Stopped Diapason, 8 ft.
Dulciana, 8 ft., (T.C.)
Principal, 4 ft.
Flute, 4 ft.
Fifteenth, 2 ft.
Clarionet, 8 ft.

COUPLERS 16:

Ped.: G. S. C.
Gt.: S-16-8-4. C-16-8-4.
Sw.: Sw-16-8-4.

Ch.: S. C-16-8-4.
COMBONS 19:
Gt.: 4 thumb, Gt. only: 4 toe, Gt. and Ped.
Sw.: 4 thumb, 4 toe
Ch.: 3 thumb
REVERSIBLES 3: G-P (thumb and toe). S-P
(thumb)
CRESCENDOS 2: S. C.

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Stoplist, scales and voicing determined by
Ralph Downes

PEDAL

Principal, 16 ft.
Sub Bass, 16 ft.
Quintflöte, 10 2/3 ft.
Octave, 8 ft.
Gedackt, 8 ft.
Rohrquint, 5 1/3 ft.
Octave, 4 ft.
Nachthorn, 2 ft.
Mixture, IV
Bombarde-Trumpet, 16-8 ft.
Trumpet, 2 ft.

GREAT

Quintadena, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octave, 4 ft.
Gemshorn, 4 ft.
Quint, 2 2/3 ft.
Superoctave, 2 ft.
Tertian, II
Mixture, IV-V
Trumpet, 8 ft.

SWELL

Barpyp, 8 ft. (conical)
Quintadena, 8 ft.
Viola, 8 ft.
Celeste, 8 ft.
Principal, 4 ft.
Gedacktfloete, 4 ft.
Nazard, 2 2/3 ft.
Octave, 2 ft.
Gemshorn, 2 ft.
Tierce, 1 3/5 ft.
Mixture, IV
Cymbel, III
Trumpet, 8 ft.
Vox Humana, 8 ft.
Tremulant

CHOIR

Gedackt, 8 ft.
Principal, 4 ft.
Rohrflöte, 4 ft.
Octave, 2 ft.
Waldflöte, 2 ft.
Larigot, 1 1/3 ft.
Sesquialtera, II
Scharf, IV
Cromorne, 8 ft.
Tremulant

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REVIEWS

RECITALS AND CONCERTS

SAMUEL WALTER, Church of the Advent, Boston, Mass., June 17.

Partita on Sleepers wake! a voice is sounding
Verses for the Nunc Dimittis
Pentecost
Prelude on Brother James' Air
Toccata on Leoni
Evensonnet

Distler
Friedell
Titcomb
Wright
Bingham
Lancaster

The opening work on this all-20th-century program was tremendously moving: one associates the chorale with Bach's presentation of it. In Distler's partita there was a great sense of urgency and tension, as the chorale rang out from time to time—often in fragments—as if cried out by someone whose heart was too full to speak. The form of the composition was familiar—a quieter two-voiced section between the stirring opening and closing movements; and the style was firmly contrapuntal. The work as a whole had a vigor and energy that was somehow much of the present century, coming as it did from the troubled Germany of the between-the-wars period. Above the chancel the seven red lamps were swinging, as if in response to the urgency of the call implied in the chorale.

By contrast, the other pieces were quieter and mellower. The Friedell opened very faintly, and gradually developed sections of considerable contrast. Titcomb's Pentecost worked up to a most impressive ending. Wright's prelude seemed a very serviceable composition. Bingham's toccata ended smilingly. And Lancaster's Evensonnet (listed as a first performance) had to be replaced by another of his compositions because the one announced did not get finished in time: it was a rather chordal, harmonic thing.

Samuel Walter's playing of these compositions—particularly the very exciting and demanding Distler—was excellent, and the demonstration of this cross section of 20th century organ writings was most appropriate for the audience of organists who packed the church.

After the recital, the Chorus Pro Musica, directed by Alfred North Patterson, entered with the clergy in solemn procession. In the course of a regular service of Evening Prayer they sang five extremely impressive works: Rachmaninoff's "Magnificat," Gretchaninoff's "Nunc Dimittis," Bloch's "Silent Devotion and Response," Berger's "Psalms of Penitence," and portions of Haydn's "St. Cecilia Mass." Of these, Jean Berger's psalms for mixed chorus and organ (a first performance) was the outstanding composition—making the sections of the Haydn Mass which followed sound almost trivial. Berger's work had something of the same urgency as the Distler—definitely of today, though many formal aspects of the piece recall the 15th century.

Immediately before the Berger, the Rev. Peter Blynn, officiant in the service of Evening Prayer, gave a brief sermon, in which he said that since the religious and secular in music had now become so definitely separated, we should try to keep music with secular associations out of the church service. Father Blynn's point of view, which he has arrived at after long concern with church music, represents a widely held one. Certainly, all would agree that the musically trivial and feeble should be excluded. But I am not sure that this is the same thing as the conventional separation between "sacred"

and "secular" music. To me, the two outstanding works of the evening did not sound like what is usually thought of as sacred composition. They had some of the fire of Stravinsky's "Symphony of Psalms," though of course brought within the technical performance means of a church: organ and choir. The sharp distinction between sacred and secular music which the 19th century wished to establish seems to me no longer to exist in the earlier music which the two most vigorous compositions of this evening formally resembled.

The service itself was played by Robert Pettit, and Samuel Walter played the hymn accompaniments (often with very stirring modulations between stanzas), and the postlude. The conclusion of the service was most stirring—the solemn recession to the hymn based on a traditional Irish melody, St. Patrick, and the postlude, St. Patrick's Breastplate, by Leo Sowerby. Willis Wager

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Fantasias in G minor and C minor (BWV 542 and 562)	Bach
Wachet auf	Bach
In dir ist Freude	Bach
Preludes in E minor, C minor, and A minor (BWV 533, 546 and 543)	Bach

For more than a quarter century Edouard Commette has been known throughout the world for his many fine recordings featuring the cathedral organ of St. Jean in Lyon. Now in his 53rd year as organist of this great cathedral, M. Commette has seen the instrument modified several times to its present stoplist of three manuals and 50 stops. Originally installed in 1841 by Daubline and Callinet, its most recent additions were accomplished by Michel Merklin and Kuhn.

This is Angel's first organ release and it is tops in every way. To my knowledge it is also M. Commette's first long-playing release in this country. Whatever the case, here is some of the most satisfying Bach playing on records, thanks to complimentary acoustics, appropriate tempi, and ideal registrations. I would like to see future releases include some music of French composers, including one or more by Commette himself.

ANDRE MARCHAL, 3-30 Gonzales organ in the Marchal studio in Paris. Zodiac 12" I. p. #334—"A Demonstration of the Organ," \$3.98; Zodiac 12" I. p. #335—"Organ Music of Bach," \$3.98. (See advertisement elsewhere in this issue).

Here are the first two releases in a new series presenting the great French blind organist André Marchal, and his studio organ. Both records are outstanding for quality and engineering and surfaces as well as for musical results. The organ was originally built in 1920 by Gutschenritter with subsequent renovation and expansion (1936-1954) by the late Victor Gonzales. Disk 334 is self-explanatory since it records a demonstration of the instrument, with French and English commentary by Marchal and his daughter, respectively. Marchal not only

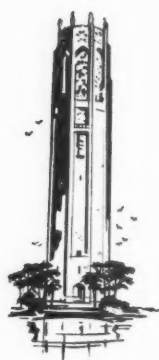


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*Trademark of Schulmerich Carillons, Inc., Sellersville, Pa.

tells the instrument's history and stoplist, but illustrates each rank with a short improvisation. Both French and English commentary is printed in full on the record jacket. Here is real studio atmosphere, complete with mechanical and street noises, plus the clear-cut sounds of a pure baroque organ in non-reverberant surroundings.

The Bach record (335) programs the Toccata, Adagio and Fugue on side one, with 12 chorale preludes from the Orgelbuchlein on the reverse coupling. Here is an excellent opportunity for students to acquaint themselves with some of Bach's finest works in intimate performances by one of France's greatest organists. M. Marchal gives no mere recitation of notes—his are thoughtful, rewarding performances with the music always of primary significance.

As for the organ, I must admit a preference for more sympathetic acoustics. This studio is absolutely "dead" and thus does nothing for the instrument or the music. This handicap, however, is largely offset by Marchal's sensitive playing and Zodiac's superb recording job. The chorale preludes I find especially satisfying—there is a feeling of complete unity as regards composer and performer, with Bach actually speaking through M. Marchal and his instrument. I look forward to the promised new release in this welcome series by a great artist.

ROY PERRY—"Music of the Church." Choir and Aeolian-Skinner organ of the First Presbyterian Church, Kilgore, Texas. Austin College Choir, directed by Robert W. Berford. Aeolian-Skinner 12" 1. p., Vol. 10, \$5.95.

I was glad when they said unto me
Greater love hath no man
All people that on earth do dwell
(Old 100th)
In the year that King Uzziah died
Prelude on Iam sol recedit igneus

Parry
Ireland
Vaughan Williams
D. McK. Williams
Simonds

For its 10th release, Aeolian-Skinner has departed from a strictly organ solo program to one which is primarily choral music. This does not mean that the organ is neglected; quite the contrary, for in the four choral works recorded it has anything but a secondary role. In fact one of the thrilling things about this disk is the terrific combination of choral and organ sound.

Two of the choral pieces were written for English coronations—Sir Hubert Parry's for that of Edward VII in 1902 and Vaughan Williams' for Elizabeth II in 1953. Both make excellent material for the musical resources available in this recording, not the least of which is the impressive instrument designed by the late G. Donald Harrison and finished by organist Roy Perry. Particularly spine-tingling is the effect obtained in verses 1 and 5 of Vaughan Williams where the organ is registered full Swell with fanfares on the Trompette-en-Chamade. Most dramatic is the David McK. Williams work which relies considerably on the independent organ part for its overall effect. The quasi-tympani sound of 32 ft. stops at the passage "and the house was filled with smoke" is especially striking.

For colorful registrational contrasts and effects the Simonds prelude offers Mr. Perry opportunities which he fully exploits: lovely strings and flute celestes, French Horn, English Horn, Flute Harmonique, plus some equally pleasing combinations such as Viola 8', Flute 4', and Nasard—all appear in life-like reproduction to make this a significant recorded performance. A complete stoplist of the organ, and texts of all choral works are included in the album notes; even without them this recording is one of the best yet released by Aeolian-Skinner.

LUTHER NOSS, 2-11 and 3-44 Holtkamp organs in Battell Chapel, Yale University. Overtone 12" 1. p. #12: "Music of Boehm and Buxtehude," \$4.98.
Freu' dich sehr, O meine Seele
Christ lag in todensanden
Allein Gott in der Hoh' sei Ehr

Boehm
Boehm
Boehm

Der tag, der ist so freudenreich
Mensch, willst du leben seliglich
Ich ruf' zu dir, Herr Jesu Christ
Canzona in C
Prelude and Fugue in A minor (Phrygian)

Buxtehude
Buxtehude
Buxtehude
Buxtehude
Buxtehude

This is the third release in the series devoted to Baroque organ music as played by Dean Noss of Yale's Music School. All but the first piece by Boehm are played on the larger transept instrument. It is surprising what a good organist can do with music that is often played without warmth or vitality. Dean Noss proves once again that only a genuine understanding of the composer and his music, coupled with an ability to breathe life into its performance will make any music rewarding to the listener. I find it impossible to single out any of these pieces for special mention; they're all more enjoyable with each hearing. Let's hope that sales of these disks will guarantee a continuation of this worthy project.

CLARENCE WATTERS, 4-63 Austin organ in Old Center Church, Hartford, Connecticut. Austin 12" 1. p. #102: "An Organ Recital," \$4.98.

Diferencias sobre el Canto del Caballero

Concerto in F (Op. 4, No. 5)
O Mensch, bewein' dein' Sunde gross
Prelude and Fugue in C
Toccata in Fugue in D minor
Choral (Roman Symphony)
Intermezzo (Symphony I)
Prelude and Fugue in B

Cabezon
Handel
Bach
Bach
Reger
Widor
Widor
Dupré

A recital of baroque, romantic and modern music played on the new (1954) Austin in Hartford's historic Old Center Church. The organ itself sounds better suited to baroque music due to poor church acoustics (for recording, at any rate), but Mr. Watters seems more at home with the romantic-modern works—especially the Widor and Dupré. The Cabezon suffers from a lack of melodic clarity and contrast in registration, the theme being frequently overbalanced by other voices. Handel and Bach are played in good style with well defined baroque-type registrations but reveal technical inaccuracies which might not be so apparent in more reverberant surroundings.

My favorites on this disk are the two Widor movements, both beautifully done. The Choral is colorful and restful; Intermezzo is gay and sparkling with its manual arpeggios and strong pedal theme. Dupré's prelude and fugue is, I believe, new to records; it is a different and brilliant work, played here in an exciting manner. Recording is good and surfaces quiet.

JEANNE DEMESSIEUX, Victoria Hall, Geneva. London 12" 1. p., LL-1433, \$3.98.

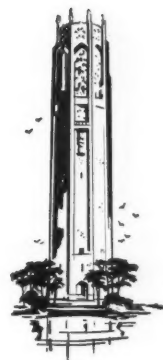
Franck: The Three Chorals
Vivaldi-Bach: Concerto in A minor

Here we have four of the most popular (in recital as well as on records) organ pieces in technically perfect performances by a rising young star among French organists. While both organ and recording seem more than adequate, the music suffers from a lack of warmth and imagination. The Franck works especially call for a romantic approach with some personality expressed, i.e., a bit of "give" in interpretation and registration. Vivaldi-Bach, too, leaves me impressed by phenomenal technique but wishing for more artistic freedom. To sum up: if you want a letter perfect reading of these famous works, Mlle. Demessieux offers just that but little more!

JOHN HARMS, Community Church, New York City: Möller organ (1954). Unicorn 12" 1. p., 1004, \$3.98.

Bach: Six Chorale Preludes
Karg-Elert: O God, Thou holy God
Reger: A Mighty Fortress; Ave Maria
Peeters: Aria
Raasted: By the waters of Babylon
Weinberger: The Last Supper (Bible Poems)
Vierne: Carillon

According to the album notes by Ernest White, "this recording of works for the or-



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gan was designed to show a cross section of the music for the instrument. For those who know the organ slightly, this record will form an excellent introduction: while for familiars, these pieces and the playing are good listening and 'solid fare.' Certainly here is a good representation of serious organ music, well played and recorded, some of it for the first time on l.p.

I was unable to obtain any further information regarding the organ used, but it seems rather modest in size, judging from the recording. The six Bach chorale preludes are well chosen for variety and intimacy, including two each from the Orgelbuchlein and the Eighteen Great. Most welcome and interesting music is that on side two: seven contemporary works, each worthy of any organist's attention.

While I do not always agree with the registrations used, it is difficult to evaluate this factor without knowing what resources are available. Mr. Harms does play thoughtfully and without detracting from the music by excesses of tempo, dynamics, etc. The results are highly enjoyable if not always completely satisfying. The recording is very fine.

ANTON HEILLER, *Bach's Complete Works for Organ, Vol. 2, Epic 12" l.p., LC-3261, \$3.98.*

Bach: Partita on Sei gegrüßet, Jesu gütig; Prelude and Fugue in C (Peters IV, page 2: Passacaglia.

Mr. Heiller's second Bach disk achieves the same high standards of performance and recording set by volume one. I can't get too excited over another version of the Passacaglia, there being over 15 currently available on l.p., but this is one of the best recorded to date. I particularly like the way Mr. Heiller opens with a solid pedal (including reeds) and sets a good moderate tempo for the entire work.

One full side is devoted to the very interesting set of 11 variations on *Sei gegrüßet*. Variations 6 and 7 are reversed in order (according to the Peters edition supposedly used for this recording) but this seems quite logical as Mr. Heiller registers the music. The C Major Prelude and Fugue is a personal favorite and as here recorded fulfills every expectation. Although neither record nor jacket so states, friend W. G. Löff of Toronto (who makes it his business to find out about each and every organ on records!) informs me that the instrument is by Th. Kuhn and is installed in the Reformed Church of St. Martin, Vevey, Switzerland. Whatever the case, music, instrument and artist are ideally combined in this release.

ANDRE MARCHAL, *St. Eustache, Paris. Lumen 12" l.p. LD 3-100, \$8.75. (Imported by the World Library of Sacred Music)*

Franck: Grand Pièce Symphonique; Prelude, Fugue and Variation; Cantabile; Pièce Heroïque

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

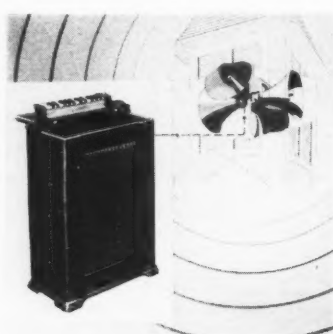
ROBERT BARLEY

St. John's Episcopal Church
York, Penna.

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.
Calvary Presbyterian Church
Riverside California

The growing number of Marchal recordings now available and the artist's recent visit to this country have undoubtedly increased his following among organists and music lovers alike. So far the bulk of M. Marchal's domestic releases have been devoted to the music of Bach. Since he plays one of France's finest instruments as organist of St. Eustache, this record of some of the greatest French organ music will surely be welcome to all Marchal fans. With the possible exception of the Heroic Piece these Franck works often become unbearably dull and unrewarding for the listener. Not so here: every facet of M. Marchal's playing—technique, phrasing, registration, dynamic contrast—is devoted to making the music itself come alive, and it literally does. This excellent recording is a French import, obtained from WLSM, 1846 Westwood Ave., Cincinnati 14, Ohio.



Console Carillon

Maas-Rowe has announced a new line of "single package" console carillons for smaller churches. Similar in appearance to the Vibrachime, this new 25-note carillonic bell instrument has a powerful 45-watt carillon amplifier inside a finished walnut console-type cabinet. Maas-Rowe automatic carillon players and bell ringers can also be used with this new product. In keeping with this company's long-established policy, the new instrument will be sold only through established dealers.

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JOSEPH W. CLOKEY

ORGANIST — COMPOSER

Box 86

San Dimas

California

You, the Reader

TAO:

I waited 20 years to read and learn what Mr. Edgar Gress wrote in the June issue about tone and the Arp Schnitger organ—what a wonderful mind Gress has and in so young a body. A brilliant piece of researching. I am not a musician, just a listener, and interested in real tone.

William L. Malloy
Harvey, Illinois

TAO:

We were very much interested to see the stolist of the revised Temple Emanu-El, New York organ. The introduction of modern chorus work to this organ made an interesting project and we are sure your article will find much interest among the many people who have heard the organ during the past year.

However we would like to point out that in the stops marked with an asterisk as being new work by Austin, there were several omissions. The principal reeds and Mixtures throughout the organ were new and the following should be added to those stops which were marked with an asterisk.

Pedal: Contre Hautbois, 16' (Choir)
Trumpet, 8', 32 pipes
Clarion, 4', 32 pipes

Robert Elmore

CENTRAL MORAVIAN CHURCH

Bethlehem

CHARLES H. FINNEY

A.B., MUS.M., F.A.G.O.
Chairman, Division of Music & Art
HOUGHTON COLLEGE
Houghton New York

Norman Z. Fisher

M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

MARGUERITE HAYEY

ROBERT WILSON HAYS

Kansas State College
Manhattan, Kansas

EVERETT JAY HILTY

Director
Division of Organ and Church Music
UNIVERSITY OF COLORADO
Boulder

Great: Mixture, V, 305 pipes
Cymbel, III, 183 pipes
Contra Posaune, 16', 61 pipes
Clarion, 4', 61 pipes

Swell: French Trumpet, 8', 73 pipes
Chazozoroth, 8', new pipes, new chest.
This stop was mounted in the most favorable position down near the unenclosed Great, with its hooded pipes mitered toward the auditorium. We are sure the above will be of further interest to those who have been following the recitals on this large instrument.

Frederick L. Mitchell
Austin Organs, Inc.
Hartford, Conn.

TAO:

One of the great advantages of being seventy years old and retired is that one may speak freely, without hurting others. In this case, I am definitely quarreling. About what? Raucous organs, made up of mixtures, tierces, etc.

The only thing I'm going to say is: there is not the slightest excuse or justification for such in Episcopal churches. In fact, they do nothing but kill the sanctity of the worship, as no one can meditate with such

noise in the building.

At the same time, I would like to ask just who is to bear the expense of a church organ when this fad comes to the minds of the people?

Incidentally, I have been an Episcopalean all of my life and an organ builder for 57 years. I have played organs and analyzed them, both in France and Germany as well as these installations which constitute the present fad.

G. E. Grant
New Castle, Pa.

TAO:

Yesterday (May 20), my American Composers Service . . . was held in the Union Methodist Church of Brooklyn. Dr. S. Lewis Elmer spoke beautifully upon the lives and accomplishments of the composers whose works were presented. He told of their influence in elevating the standards of church music in worship, stating that Dudley Buck was the first President of the AGO; that Dr. Woodman was the first Warden, and that all these men were Founders of the AGO. Dr. Elmer also greeted us in the name of the American Guild of Organists and spoke of their motto, high purposes and ideals.

A very fine audience attended the service. It was my good fortune and privilege to study with Dr. Woodman for about six years (organ, harmony, composition) and I knew personally Dr. Brewer and Dr. Shelley.

Union Methodist Church, my choir and I derived great pleasure in giving this service honoring these great organists and choir-masters of Brooklyn and acknowledging anew their magnificent contribution to choral and organ music.

E. Harold DuVall
Brooklyn, N. Y.

The service referred to above, prepared and presented under Mr. DuVall's direction, included organ and choral music of the following composers:

Dr. R. Huntington Woodman (First Presbyterian Church, Brooklyn, 1880-1941)

Dr. John Hyatt Brewer (Lafayette Presbyterian Church, Brooklyn, 1881-1931)

Dr. Harry Rowe Shelley (Central Congregational Church, Brooklyn, 1914-1935)

Dudley Buck (Church of the Holy Trinity, Brooklyn, 1877-1902)

The organ in the Union Methodist Church is an 1890 3-60 and 3-917 pipes by George S. Hutchings, and has been played in recital by many famous organists of yesterday and today, including Alexandre Guilmant.

The Editor

TAO:

The new life that has been given to TAO is wonderful. It has become a journal that speaks forthrightly about things which make up the noble art of the church musician. We church musicians can be proud in its representation of us. May your efforts and the mission of your journal remain on the scene for a long time.

Edward Johe
Minister of Music
First Congregational Church
Columbus, Ohio

TAO:

In response to your request, I wish to ask that TAO be a little more helpful to church organists. In order to bring this about, your staff might include articles dealing with problems encountered in the church music positions. Pulpit-choir relations, pleasing the majority of the congregation, and the restriction of the music to be sung at a service, are only a few of the problems that could be discussed not only by the experts, but also by organists that have encountered and surmounted these and other problems.

The inauguration of a "Problem Page" would provide the opportunity for organists to ask the readers or an expert for a solution which might help them solve a particular difficulty. I hope that these suggestions will help your staff. Best wishes to your fine magazine.

Roy B. Wixson
Niagara Falls, N. Y.

TAO thinks reader Wixson has a really good idea in his suggestion for a "Problem Page." Do you agree? As for pulpit-choir relations, we feel this is something which is next to impossible to devise answers for, on paper. This particular item can be solved only by determining first off the basic rea-

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

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M. S. M.
Organist and Choirmaster
Westminster Presbyterian Church
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Charles Dodsley Walker

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ALL SAINTS CHURCH
Worcester Massachusetts

ALEC WYTON

M.A.(Oxon.), F.R.C.O.,
Ch.M., F.A.G.O.
Organist and Master of the Chorists,
Cathedral of Saint John the Divine,
New York City

sons and desires for music in one certain congregation. From this determination a start toward a solution may be made, but this will not be accomplished within the pages of any magazine. It will be an "on the scene" study, evaluation and solution.

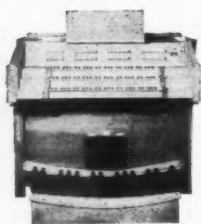
Pleasing the congregation is something which devolves mostly on the organist-choir-master and his abilities, training and experience. TAO from time to time has information about this. An answer to what music is good in a church service may be found in Alec Wyton's "... that it be good, as music," page 224 of July TAO. We will have more information along this line as time goes on. The Editor



Personals

DAVID F. HEWLETT, organist and choirmaster of Calvary Episcopal Church, New York, left New York early in July to spend some weeks touring Brittany and other sections of the Continent before going to London for the ICO. Mr. Hewlett was the guest organist-choirmaster in the American Cathedral in Paris for the month of August. During his leave of absence David Jones was organist in Calvary Church.

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DR. LESLIE P. SPELMAN, director of the school of music of the University of Redlands, left in July to lecture at the ICO and to give recitals in England and on the Continent. Preceding the ICO he gave a recital on July 25 in St. Andreas Kirke in Copenhagen. After the ICO he went to Amsterdam for recitals under the auspices of Donemus, a foundation for the documentation of Netherlands music.

ALASTAIR CASSELS-BROWN has been appointed organist and master of the choristers in Grace Church, Utica, New York, effective September 15. For the past two years he has been associate organist and senior master of the choir school at the Cathedral Church of St. John the Divine, New York.

Mr. Cassels-Brown left July 6 for Germany where on July 10 he was married to Rosemary Langguth, in Dusseldorf. Mrs. Cassels-Brown is a graduate of the Leipzig School of Modern Languages. Mr. Cassels-Brown is a graduate of Oxford University and a Fellow of the Royal College of Organists.

FREDERICK MONKS, formerly organist and master of the choristers in Grace Church, Utica, New York, has been appointed to a similar position in St. George's Church, Schenectady, New York.

SAMUEL WALTER, one of TAO's staff writers, was granted the degree Doctor of Sacred Music on May 28 from Union Theological Seminary, New York. Dr. Walter taught at Boston University from 1945 to 1955, in 1955 became assistant professor in organ and church music and organist of the Daniel L. Marsh Chapel in Boston. He is at present organist and choirmaster in St. John's Episcopal Church, Stamford, Connecticut.

J. B. JAMISON, nationally recognized authority on organ design, died May 29 at his home in Los Gatos, California at the age of 74. He was born in Greensburg, Indiana and at an early age turned his interest to the world of the organ.

As well as authority on organ design, he was always the student, ever searching for further development and improvement of the

instrument. He was widely read and informed on all phases of art and music. During the last years of his life he was the author of a book on organ design which is the summation of his studies. Entitled "Organ Design and Appraisal," the book is published by the H. W. Gray Co., Inc.

For 20 years Mr. Jamison was associated with Austin Organs, Inc., Hartford, Conn., as Pacific Coast Representative. He will be succeeded by Felix F. Schoenstein & Sons, San Francisco, California.

Although it was not my good fortune to have known Mr. Jamison personally, he and I were "correspondence friends" for many years and his letters were always stimulating to a high degree, though numerous of them were written at times when he was bed-ridden or hospitalized. He was a man with a keen mind, and truly aware. There are many in the organ world who knew him and who will also miss him and all he stood for. The Editor

EDWARD LINZEL—CLAIRE BENEDICT were married June 29 in the Church of St. Mary the Virgin, New York, where Mr. Linzel is organist and choirmaster. Mr. Ernest White was the organist and there was a small choir of men. The music before the ceremony and for the High Nuptial Mass was as follows:

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Columbia, Missouri

RECITALS

EDWARD BERRYMAN

The University of Minnesota

University Organist

The Cathedral Church of St. Mark
Minneapolis

Benedictus (Mass for Parishes) Couperin
 Fantasia in G Major Bach
 Benedictus and Agnus Dei (Mass for Convents) Couperin
 Nun danket alle Gott (processional) Karg-Elert
 Missa Orbis factor and Credo I
 Proper for the Feast of SS. Peter and Paul Plainsong
 Plainsong
 Herr Jesu Christ, dich zu uns wend' Karg-Elert
 Mr. and Mrs. Linzel, after the reception at the Plaza Hotel, left on an extended honeymoon trip both in this country and abroad.

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RICHARD ELLSASSER gave a series of four Tuesday evening recitals starting July 30 on the organ at the John Hays Hammond Museum, Gloucester, Mass. It is reported that this series marked the first time this organ has been heard by the general public in several years.

Newsnotes

AMERICAN MUSIC ON RECORDS

A comprehensive, cross-indexed catalogue of recorded American music currently available has been issued by the American Music Center, 250 West 57 Street, New York 19, N. Y. The catalogue is available to anyone who will write in for it. This valuable booklet was prepared in cooperation with the Committee on Recordings of the National Music Council.

KILGEN AT NOTRE DAME

The Kilgen Organ Company has announced it has contracted to install a liturgical organ in Moreau Seminary Chapel now under construction on the campus of Notre Dame.



Stanley M. Sorenson

Mr. Sorenson is president of the Hammond Organ Company, Chicago, first musical instrument manufacturer whose shares have been accepted for trading on the New York Stock Exchange. Listing began on the Big Board July 15. Sorenson, 42, joined the company when he was 16, beginning his career as an office boy. He was elected president two years ago.

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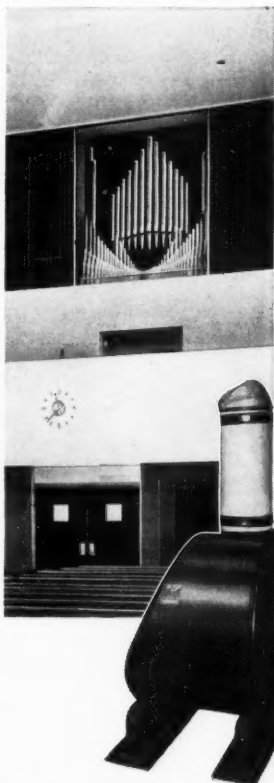
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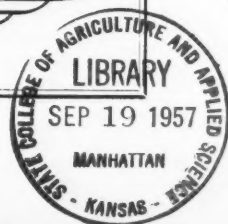
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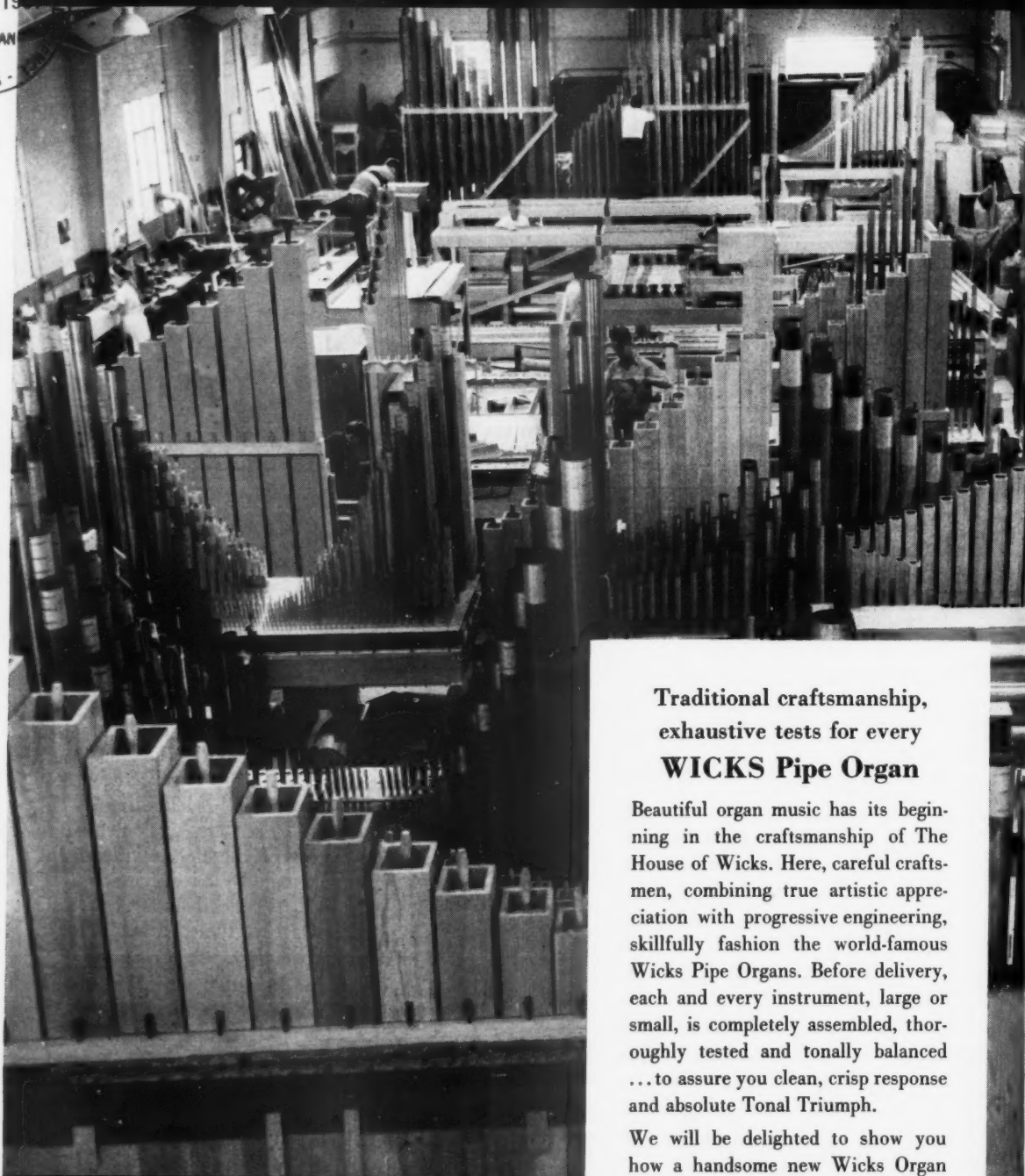
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